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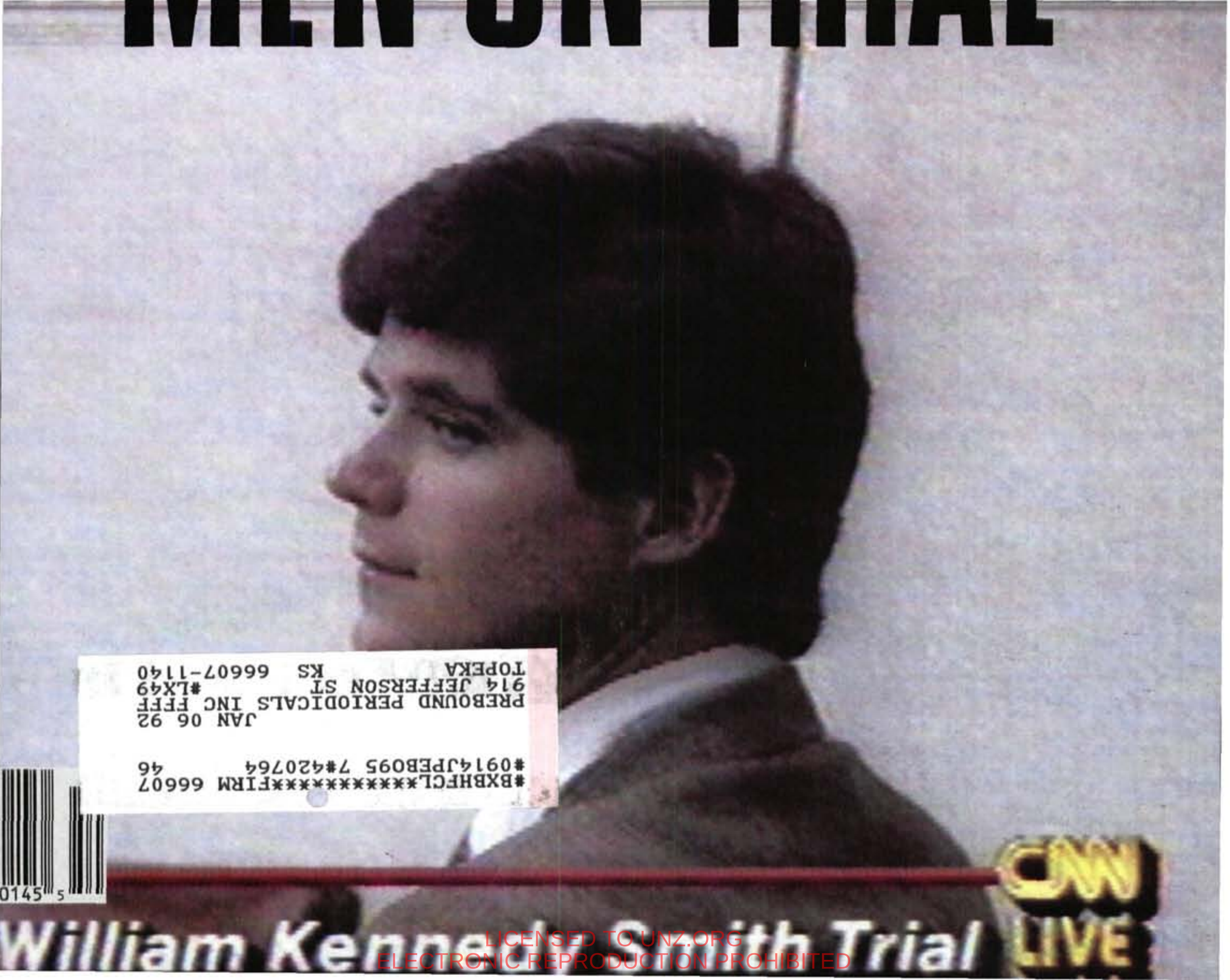
JOHN TAYLOR Reports From the Sexual Battlefield Of the Palm Beach Rape Case—And Takes a Second Look at the Clarence Thomas/Anita Hill Hearings

MEN ON TRIAL



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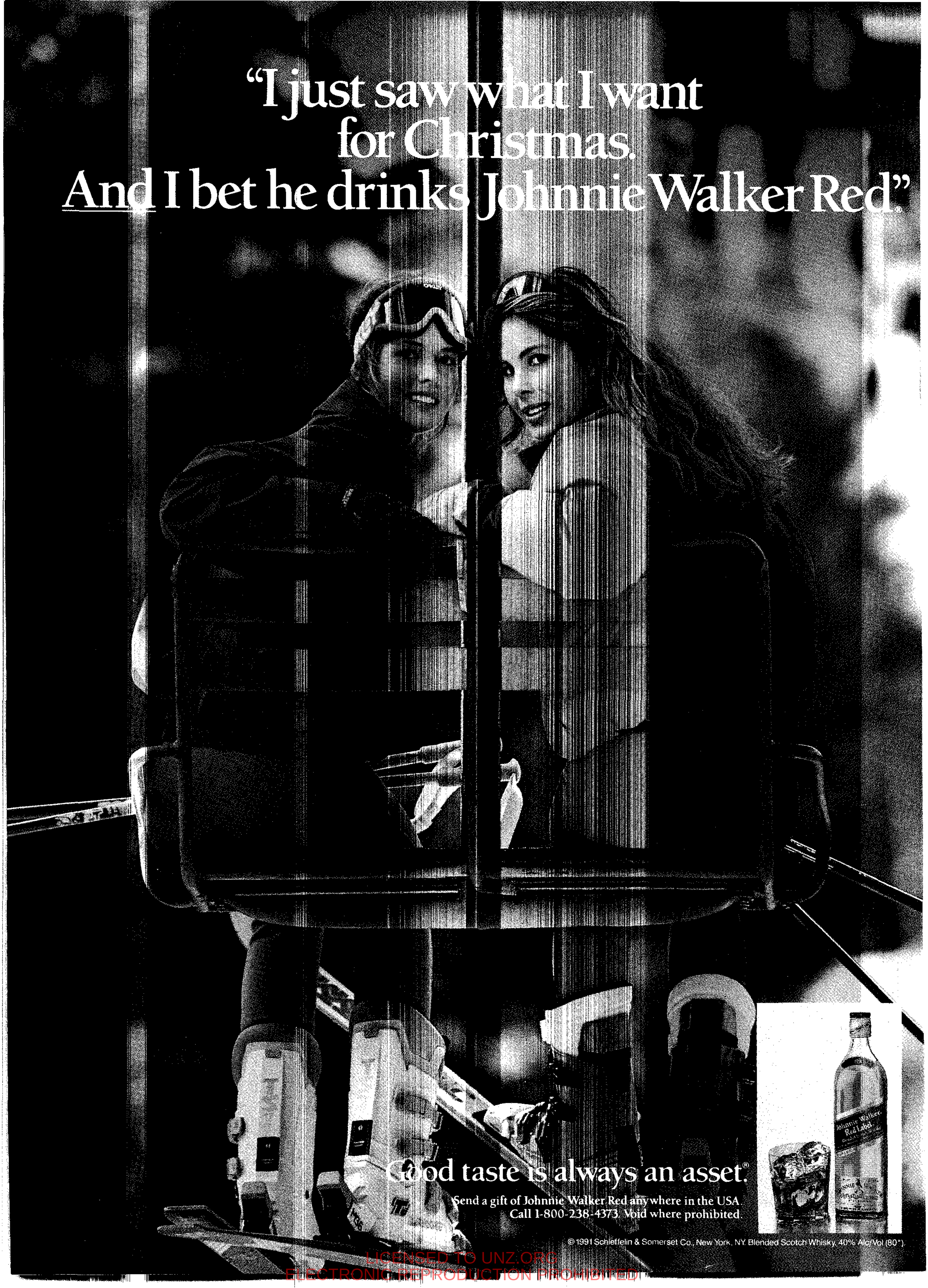

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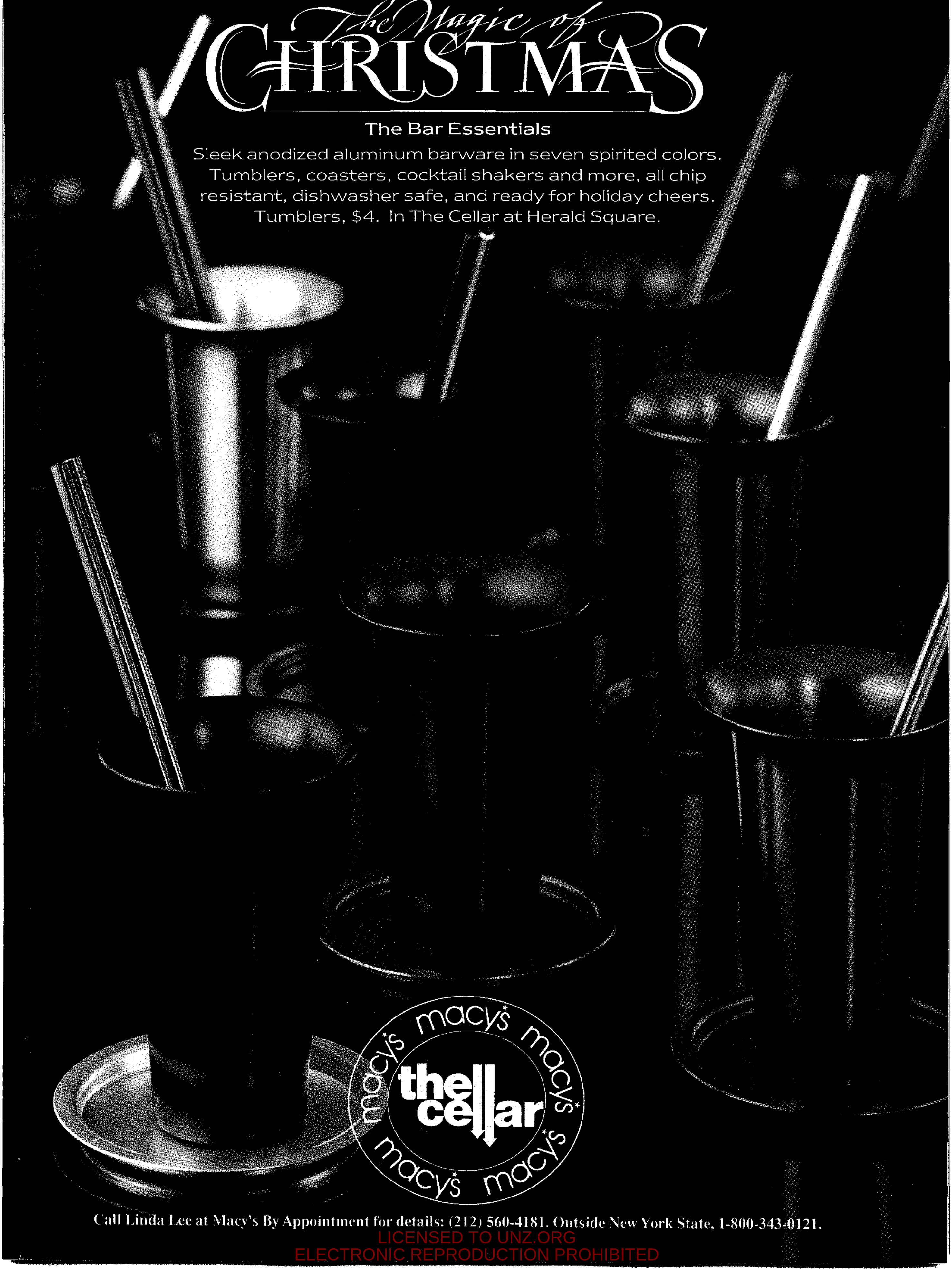

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BY JOHN TAYLOR

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30 Men on Trial II

BY JOHN TAYLOR

After all of the doomsaying, they got what they wanted. Anita Hill was a heroine, a feminist icon. She raised the consciousness of many Americans, made them think twice. Clarence Thomas, of course, gets to sit on the bench. His angry denials played well on TV. And the public won, too: The senators' vote mirrored popular opinion. This great drama worked. And the reports of America's moral death are greatly exaggerated. A revisionist look at the Thomas hearings.

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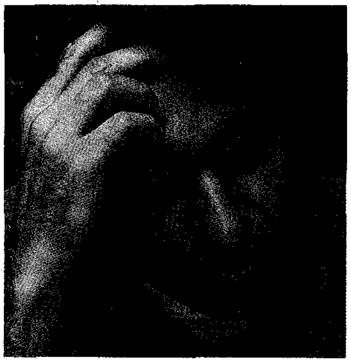
BY CHRISTOPHER BYRON



Locked in a maximum-security cell, Arif Durrani spins fabulous yarns. Tales of intrigue, federal skulduggery. Namely, that Washington was arming Iran long before the *contra* mess. And that he should be freed. Durrani's doing ten years for arms smuggling; he says the Feds—specifically Oliver North—made him do it. In some instances, there's proof. But Washington calls him a biased witness, and the prison bars don't help.

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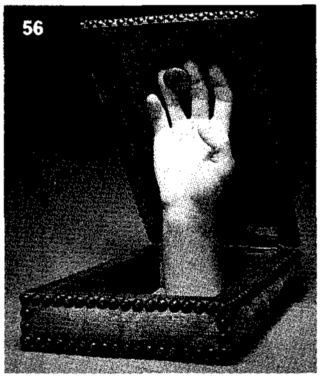

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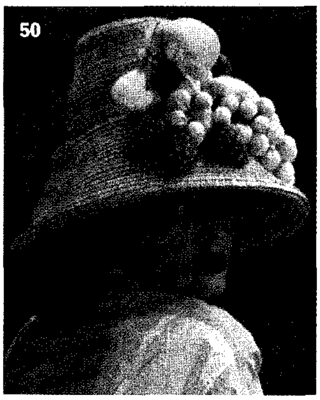

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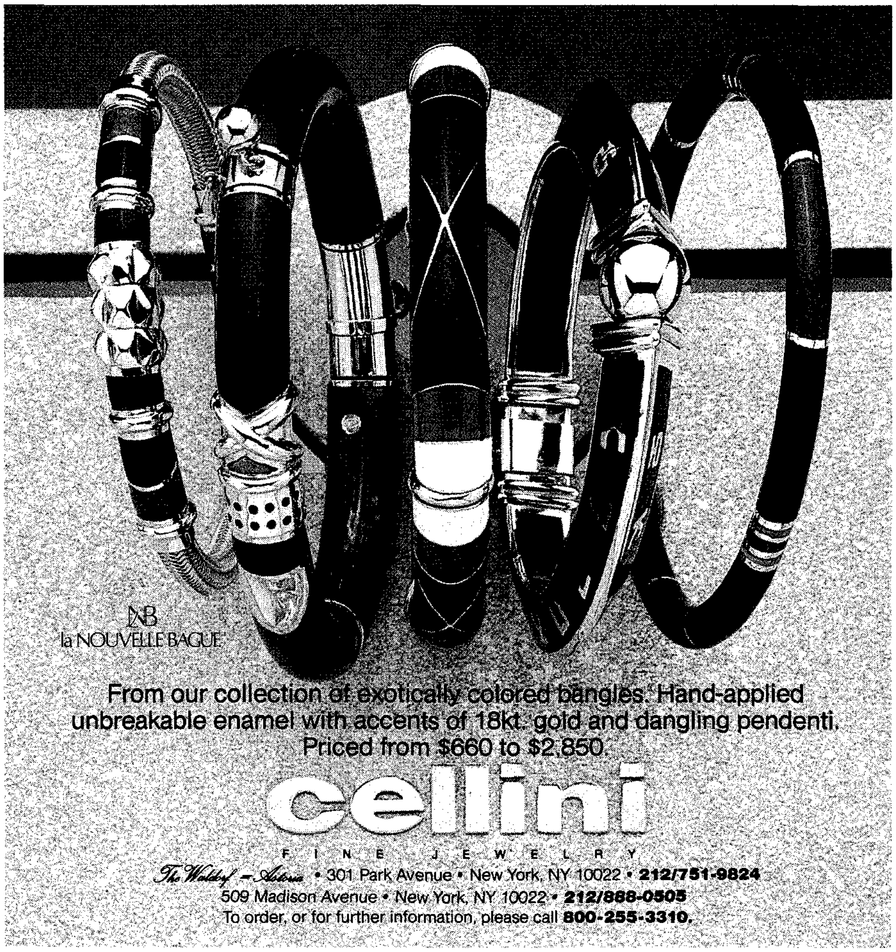

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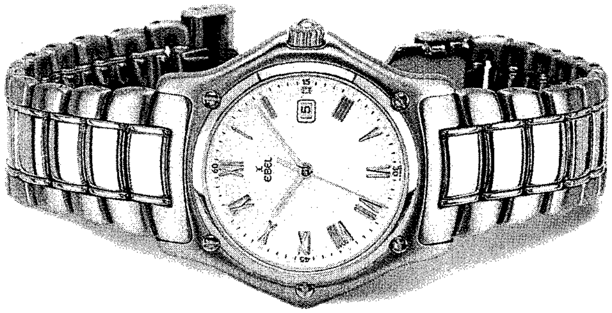

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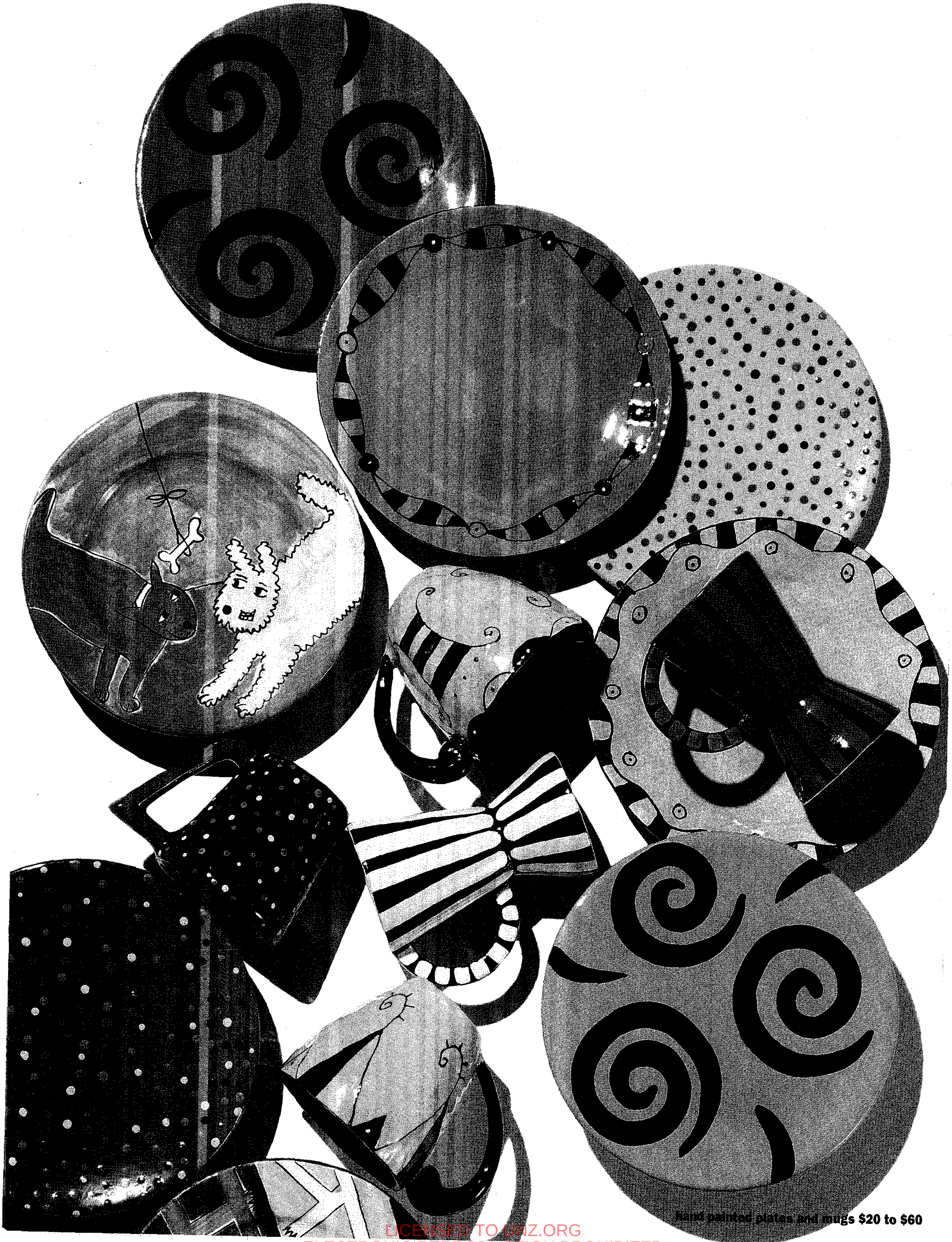

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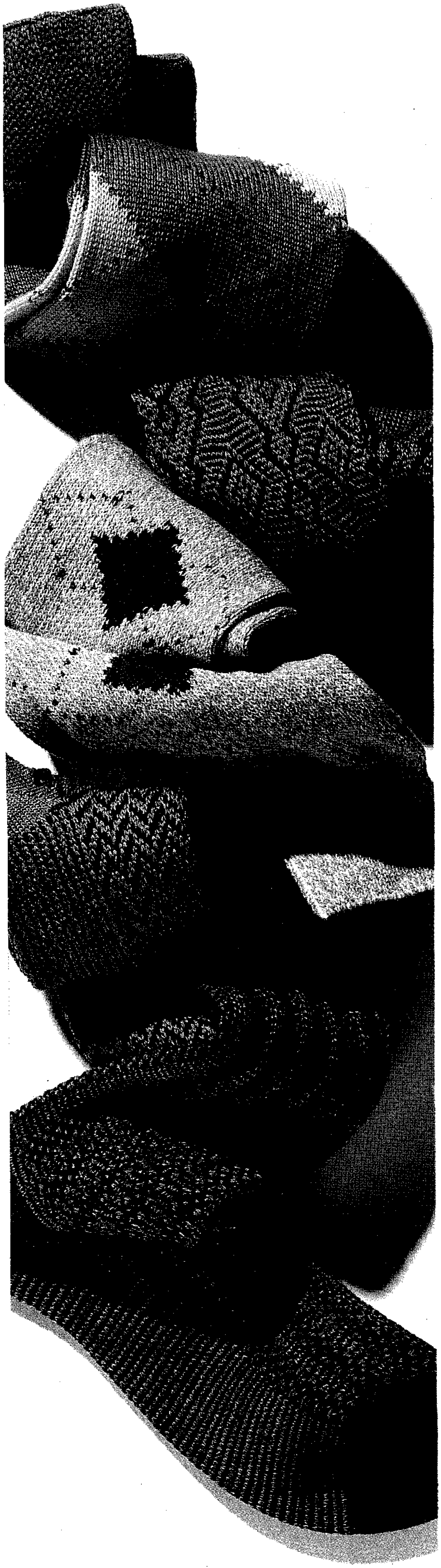

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LETTERS

Only Bo Knows

I AM RESPONDING TO DAVID DENBY'S REVIEW of the motion picture *Billy Bathgate* ["Movies: Civilized Crime," November 11]. In answer to the question Denby poses in his first sentence, I'll tell you "what makes a gangster movie an overwhelming experience": portraying an incident onscreen the way it happened in real life. If you want to know the real relationship between Dutch Schultz and Bo Weinberg, you would have to have asked my grandparents. Bo Weinberg was my grandfather's brother. The incident as recounted in E. L. Doctorow's novel and Robert Benton's movie conflicts with a story that has been circulating in my family for years. Yes, he was murdered by Dutch Schultz in the thirties, but my family believes he was stabbed. Doctorow's version is fiction based on fact, but do most viewers know this? I *did* feel something during the opening sequence of this movie. It is eerie to watch a relative's death. David Denby states that this scene "doesn't hit us the way it should." Well, it hit me and most other audience members. Death in this fashion is perverse. How could anyone not feel for Bo Weinberg?

Helaine Weinberg
Manhattan

Title Deeds

AFTER READING THE ARTICLE "THE *Chutzpah* Defense," by Jeanie Kasindorf [November 11], I realized that neither Alan Dershowitz nor Jeanie Kasindorf is familiar with a certain passage of the New Testament referred to in the piece. In Matthew 21:12–13, Jesus does not chase *moneylenders* out of the Temple. He overturns the tables of money *changers*. A money changer is someone who exchanges the currency of one country for that of another. In Jerusalem at that time, worshipers were not allowed to enter the Temple with Roman or Greek coins, so they had to be exchanged for shekels.

Eugenia Jacobs
Baltimore, Md.

I THINK I'VE FINALLY GOT IT FIGURED OUT. It's okay to mention ethnicity when you describe a person, but only if that person has done something palatable, such as a black war hero, a Jewish philanthropist, or a Native American Olympian. Crooked Jews, larcenous blacks, and drunken, brawling Indians are off limits. The implication, of course, is that good traits are dictated by ethnic input and bad traits are caused by societal influences. In a similar vein, Alan Dershowitz, the white knight of religious correctness, should have been a tad more judicious in his choice of a title for his book *Chutzpah.* Leo Rosten's book *Hooray for Yiddish!* defines *chutzpah* as "ultra-brazenness, shamelessness, hard-to-believe effrontery, presumption or gall"—traits that many Jews and Gentiles would hardly classify as desirable. If Dershowitz is so concerned about "ethnic stereotyping," he should have played it safe by simply calling his book *Balls.*

Chloë Ross
Los Angeles, Calif.

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Bill of Health

"THE BEST DOCTORS IN NEW YORK," BY Janice Hopkins Tanne [November 11], left me wondering about several things: How many of these top doctors will treat a poor patient with no insurance? How many of them will treat a patient with Medicaid only? How many of them will treat a patient with Medicare only?

Morris Spielberg, M.D.
Brooklyn

Sly Stone?

I WANTED TO READ MICHAEL STONE'S ARTICLE on Pat Riley and the Knicks ["A Whole New Ball Game," November 25], but I failed to get beyond the second sentence. If Stone is black, he is an outright racist. If he is white, his remark about how one should know a team is "obviously way ahead" when the coach puts "three white guys in the lineup" is an inexcusable attempt at race deprecation and a huge slap in the face to white players, especially stars like Larry Bird and Chris Mullin.

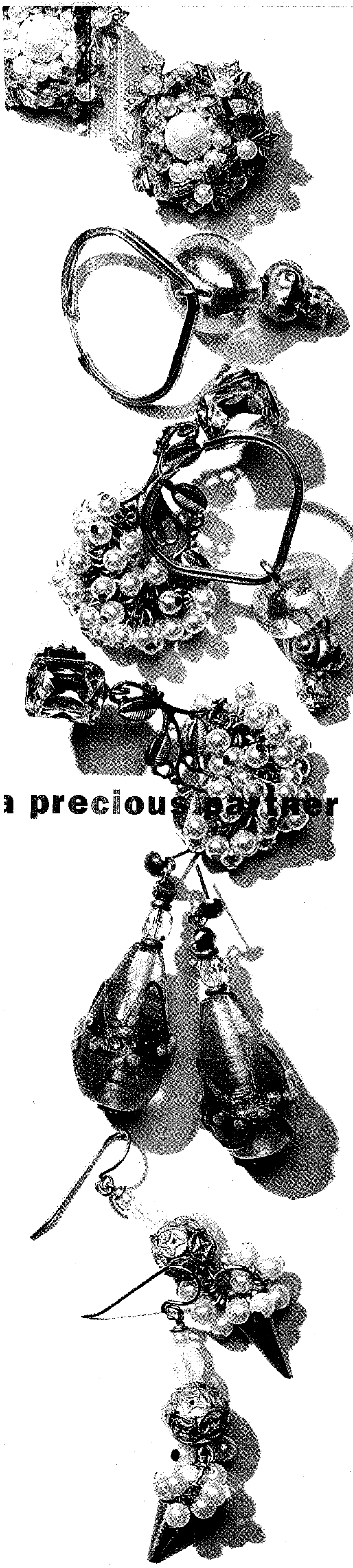
Erik Pruden
Queens

Grave Injustice

A PHOTO CAPTION THAT APPEARED IN ROBert Bent's article "Dead Ends" [November 11] implied that General George Custer died on a South Dakota battlefield. Though Custer's last home is located in South Dakota, the Battle of Little Bighorn was fought in the state of Montana. I've been to the battlefield, and I can tell you the man was no hero from the wild scattering of crosses marking where his men fell. It is a powerful and desolate cemetery.

Melissa Kleinholz
Manhattan

ROBERT BENT'S COMMENTS ON AYN RAND IN his piece "Dead Ends" are misleading. Rand advocated the rational pursuit of self-interest and regarded business as an honorable activity, requiring the same virtues as



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does achievement in any other realm. She saw money as the symbol of peaceful exchange among those who create value. Bent may equate this with a "belief in greed," but it's wrong to lump Rand's beliefs with those of readers "who share Ronald Reagan and Ivan Boesky's American Dream." Rand opposed Reagan, and Ivan Boesky pursued wealth by means Rand would have considered unethical. Nor did Rand die "bereft of friends." Her burial was attended by hundreds of friends and admirers.

David Kelley
Executive director
Institute for Objectivist Studies
Verbank, N.Y.

Inferiority's Complex

NOT MAKING MY DAY WAS THE NOVEMBER 18 "Intelligencer" item about my forthcoming book *The IQ Debate* ["Whittle Thinks IQ Book Would Smart"]. My publisher, Steven Schragis, told *New York*, "Seligman is saying that some groups are inferior, and there's fear that the findings will be interpreted as racist." Even if we were not haunted by Hitler's legacy, it would be insane to translate IQ-test scores into judgments about group inferiority. There are no such judgments in my manuscript, and when I complained to Schragis about the quote, he agreed that he had misspoken.

Daniel Seligman
Manhattan

Gilt or Innocence

MICHAEL A. PORTANTIERE ACCUSES *New York* of having let Peter G. Davis "get away with murder" in his Metropolitan Opera reviews ["Letters: Gilt Trip," November 11]. Look again, Mr. Portantiere—the smoking gun is in your hands. More than other respected critics in the city (many of whom report that the Met's productions are overblown or superficial), Davis has consistently praised great singing, conducting, and orchestral playing while rightly expressing chagrin at various Met stagings. Portantiere finds it "confusing" that Davis could applaud performances at the season's opening gala but be repelled by the encompassing glitz. Where's the confusion? Davis simply separated wheat from chaff in his review. Portantiere takes Davis to task for calling the Met "for once on the side of the angels" in mounting last season's production of *Káťa Kabanová,* yet this assessment supporting the Met would invalidate Portantiere's claim that Davis's comments on the house are "worthless." It's just that Davis is dismayed that a major cultural institution has the potential to stage numerous works like *Káťa* but instead stuffs the house with one Ponnelle or Zeffirelli extravaganza after another. Thank God for critics with the integrity to say when the emperor is wearing no clothes.

Martin Lobenthal
Manhattan

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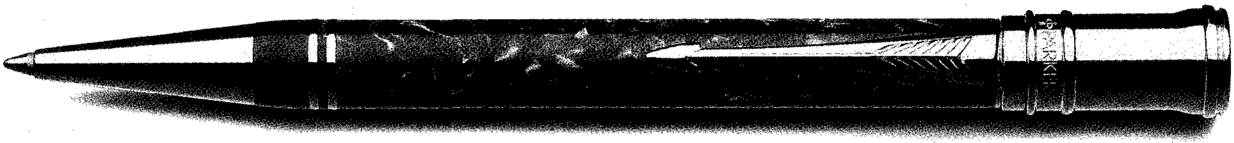

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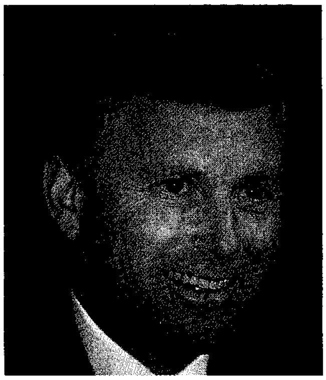

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ROCKY, ROOSEVELT MULL BUSH BATTLE

George Bush, who is already facing challenges from conservative Republicans Pat Buchanan and David Duke, may also have to contend with two candidates from the moderate ranks of the party. Larry Rockefeller, the nephew of late vice-president Nelson Rockefeller, and Theodore Roosevelt IV, a great-grandson of the twenty-sixth president, are talking about entering the New Hampshire primary. One of them, according to a source, may also run against Vice-President Dan Quayle, which is permitted under the state's primary laws.

The two political scions, both active environmentalists, say they are upset with Bush's record on the issue. "All I can say," says Rockefeller, who works for the Natural Resources Defense Council, "is New Hampshire might be an appropriate forum to raise [environmental] concerns. Four years ago, there were a series of town meetings on acid rain. On the other end, [one choice] could be actually entering a primary. We are still looking at those options." Roosevelt, a managing director at Lehman Brothers, hasn't ruled out a primary challenge but says it "seems exceedingly unlikely. The whole situation is evolving. George Bush likes to say he's an environmental president, but there's nothing that I can point to that proves it."

TRUMP PALACE MAY SIGN CONRAN'S, D&D

Donald Trump may have two big new tenants for Trump Palace, his 55-story building on Third Avenue at 69th Street.

A Conran's Habitat store and a Dean & DeLuca gourmet shop are close to signing deals to share the 35,000 square feet of commercial space on the ground floor, says a source. Conran's wouldn't comment. Says Giorgio DeLuca, "We're talking to lots of people."

Trump Palace had been at the center of a controversy because some would-be tenants claimed they were misled about Trump's finances. When asked about rumors that there may be some last-minute kinks in the deal, Trump said, "The only haggling going on is that I'm trying to decide who I want as tenants. . . . We're being inundated by people who want to be in the building."

60 MINUTES TICKS OFF AN AUTHOR

The muckrakers at *60 Minutes* find themselves in the unusual position of having to answer some tough questions. *Village Voice* columnist Lucette Lagnado was working with the show on a segment inspired by her book, *Children of the Flames*, the story of twins who survived experiments done by the notorious Nazi physician Josef Mengele. Now *60 Minutes* is doing the segment—but without Lagnado or her book.

"They told me how great the book was and how Lesley Stahl would love to do this piece," Lagnado says. *60 Minutes* asked her to cancel her TV appearances, she says, and to stop talking with *PrimeTime Live* about a possible interview. "I decided a segment on *60 Minutes* would be worth calling off the publicity blitz. They sent a letter saying they planned to do a story on *Children of the Flames*. Then the publicist at [publisher] William Morrow and I did an incredible amount of work. We persuaded the twins to appear on the show. After all this, *60 Minutes* said, 'Sorry, we're not going to interview you or talk about your book.' I feel like I've been ripped off by people who are supposed to represent the highest standards in journalism."

"They were helpful in the early stages," says a *60 Minutes* spokesman. "The producers decided not to interview [Lagnado] because the twins were so compelling, there was no need to interview anyone else. . . . We did request that she hold off doing any other interviews. . . . It's called 'being competitive.' "

CITY RAINS ON A KOCH PARADE

A city-sponsored ceremony honoring Ed Koch was canceled at the last minute by Parks Commissioner Betsy Gotbaum, leaving would-be attendees standing in the rain. Last Tuesday, several dozen people gathered at the Bleecker Street playground for the 11 A.M. dedication of a sculpture by Chaim Gross commemorating the three-term mayor. As participants stood beneath their umbrellas, Gross's widow, Renee, told them that the event had been called off earlier that morning.

"We just didn't want people to have to stand in the rain on such a bad day," says Parks Department spokesman Stewart Desmond. "I understand there was some problem in communicating that the event was can-

ASSOCIATE EDITOR:
DEGEN PENER

Photographs: left to right, Les Stone/Sygma; Donal Holway; © CBS; Charlie Samuels.

FARMING THE SOUTH FORK 40...BOY-GIRL, BOY-GIRL...A PRYING P.I. ...BROTHERLY LOVE

celed. We're sorry if there were hurt feelings." The event, he says, will be rescheduled for "sometime in the spring."

Koch himself insists there are no hard feelings. "The mayor has been very gracious to me in the hanging of the official portrait [at City Hall]. Betsy Gotbaum has been very generous. I don't have any complaints at all."

MR. M&A ZEROS IN ON HAMPTONS ZONING

Mergers whiz Bruce Wasserstein is causing a furor in East Hampton by suing to undo the town's "open space" law, designed to protect farmland.

The former First Boston executive owns 27 acres of land on Further Lane in Amagansett. He is suing the town of East Hampton, which has jurisdiction in his area, for the right to subdivide the land as he sees fit; furthermore, he wants to take away the town's say in such matters.

"Provisions of our zoning code are designed so that farmland can be preserved," says Town Supervisor Tony Bullock. "Wasserstein has nothing against farming. He and his family like to take their tractor out for a spin now and then. . . . It's okay if he subdivides his land, but the way he wants to do it would mean that its chances for being farmed in the future are minimal." A Wasserstein spokesman would say only that he's trying to resolve the matter quietly in court. But the financier is upset, according to the East Hampton *Star,* because someone else has been allowed to divide his land the way Wasserstein wants to.

Says Bullock, "Clearly, someone screwed up." He adds, "I would like to work something out with Mr. Wasserstein, but he's trying to take a blowtorch to the town code."

GENDER-BENDING *EW* ISSUES SEX REPEAL

Actress Wendy Robie was recently branded a female impersonator, but it hasn't hurt her career. After a review of her new film, *The People Under the Stairs,* ran recently in *Entertainment Weekly* with the embarrassing mistake, the editors agreed not only to run a correction but also to publish a profile of Robie.

"As part of the apology to her," says an insider, "they covered her in the 'Close-up' section of the magazine."

A spokeswoman for Robie, who also played Nadine in *Twin Peaks,* claims no deal was made. "It was something that was in the works. There are a lot of people vying for that space. Politically, all they would have had to do was run a correction." *Entertainment Weekly* would not comment.

PRIVATE EYE QUIZZES *DEN* MAN'S PALS

Who would interrogate friends of James Stewart, the author of *Den of Thieves*? The *Wall Street Journal* editor says a private detective has asked acquaintances if he's anti-Semitic or has anti-Semitic friends. Alan Dershowitz—who contends that Stewart's book stereotypes Jews and defames his client Michael Milken—has been waging a campaign against the book, although he says he knows nothing about the prying. "I kind of doubt it's happening," says the lawyer. "It's helping him sell books. . . . I think he's fantasizing." Says Stewart, "That's preposterous. I'm not interested in publicizing this. . . . I don't know who hired the detective. Obviously, the questions paralleled issues that subsequently appeared [in] Dershowitz's campaign."

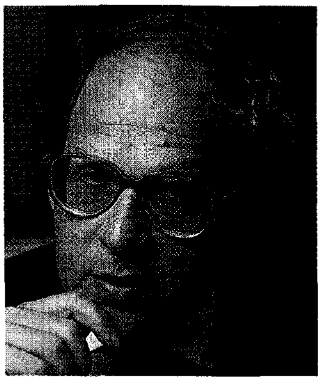
INK-STAINED GAL PALS GANGING UP

Women reporters at the city's three tabloid papers usually compete for scoops, but lately they've been getting together on common causes. About a dozen reporters met at New York *Post* columnist Amy Pagnozzi's apartment last month to discuss "issues that concern women and transcend our individual papers," says a police reporter who asked to remain anonymous.

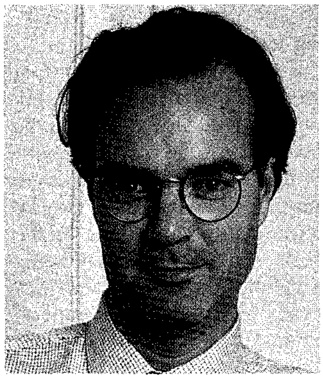
The meeting was so successful that a group of reporters met again last week at Donahue's, a *Daily News* hangout on Second Avenue near 41st Street. "It's the first time that women from all three tabloids are getting together for this sort of discussion," says the source. "We plan to make it a regular thing. We talked about such topics as the portrayal of women in papers, including sexist coverage of the William Kennedy Smith trial, the number of women in upper management, the overall tone of the newsroom, and, of course, salaries."

MICHAEL JACKSON'S SIBLING IDOLATRY

Michael Jackson seems to have found a new inspiration for his latest look—his sister Janet. The surgically altered singer—who reportedly has been shopping around for a new image and has modeled himself after stars like Diana Ross—was recently photographed by Herb Ritts. Ritts helped give Janet Jackson her new look in the video for "Love Will Never Do," which he directed. A woman in Ritts's office said she didn't know why Jackson chose Ritts: "But I'm sure Janet's new look didn't hurt."

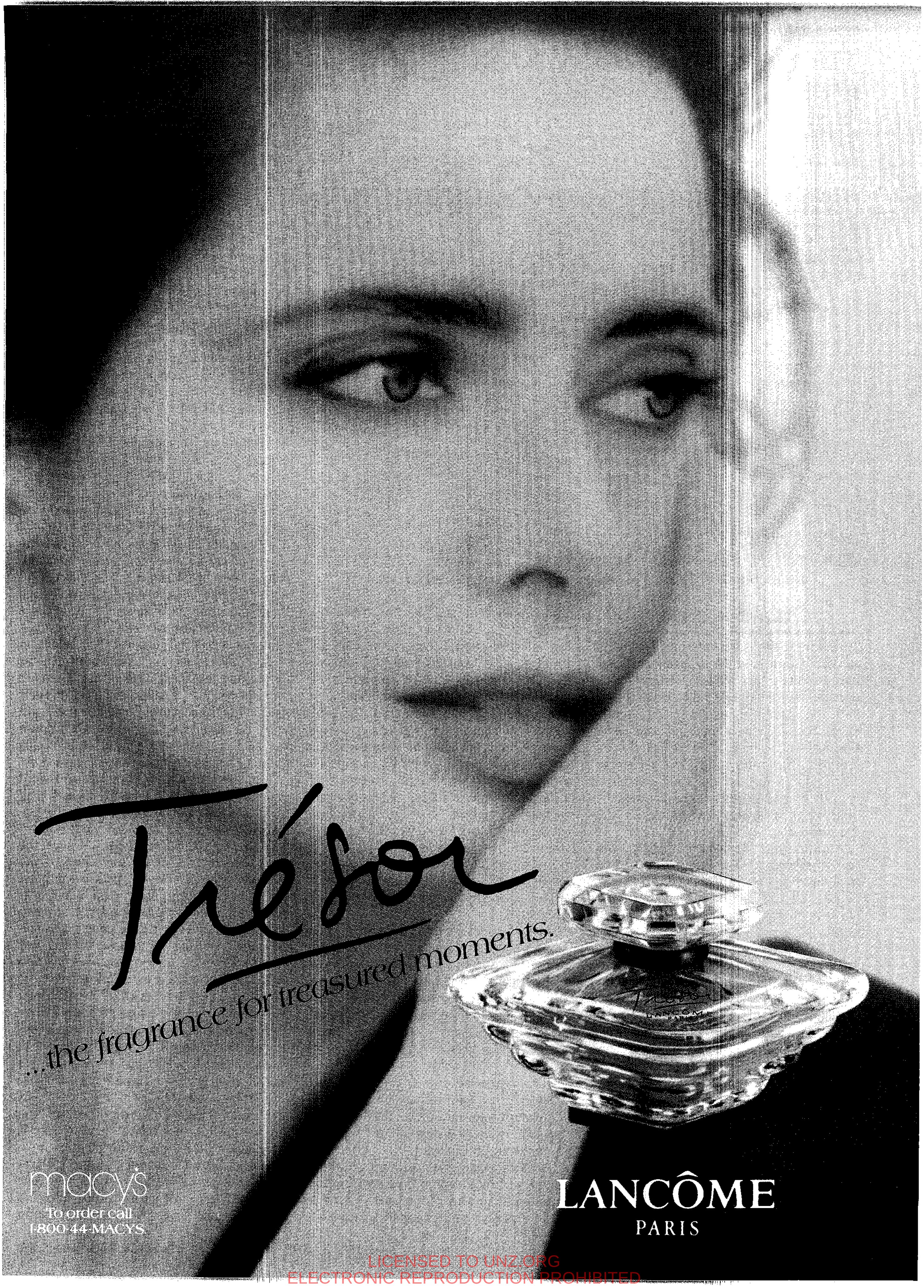

BRUCE WASSERSTEIN

WENDY ROBIE


JAMES STEWART

MICHAEL JACKSON

Photographs: left to right, John Chiasson/Gamma-Liaison; Adam Scull/Globe Photos; James Hamilton; Herb Ritts.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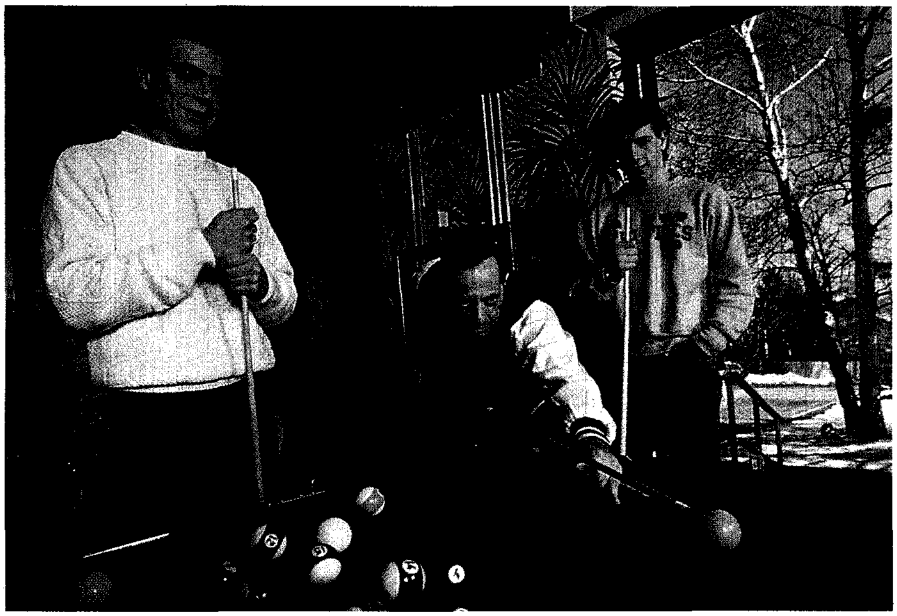
CUTE STUFF



BEHIND THE EIGHT BALL?: *The governor with sons Andrew (left) and Chris.*

'UNDERDOG' CUOMO

"IF I GET IN, I'M THE UNDERDOG. YOU GUYS all like Clinton," Mario Cuomo mused half seriously last week, referring to the presidential campaign, the press corps, and the governor of Arkansas, whose name recognition is perhaps one tenth Cuomo's own. "You all think I'm too contentious. The other candidates are organized. I don't even have a staff. I couldn't get out there before January. I'm way behind," the governor now chuckled. "I'm the underdog."

Another cute week from Cuomo, who has stumbled toward a decision—imminent and positive, I suspect—with varying degrees of dignity over the past month. No one makes a more compelling economic case against Bush, but there's a compost heap of juvenile, unpresidential, self-serving muck to wade through on the way to enlightenment. Last week, Cuomo couldn't resist the temptation to take on the Washington *Post* columnists who criticized his litigious appearance on David Brinkley's Sunday-morning interview show. The *Post* cleverly titled Cuomo's dense, legalistic op-ed reply "I Actually Made a Much Broader Point"—which, given his proclivities, could serve as a suitably cute political epitaph someday.

Cuomo has this problem: no discipline. If he were an eater, he'd weigh 700 pounds. As it happens, he's an arguer: If he runs for president, his campaign might quickly become a movable kvetch, the candidate stepping all over his message in a ceaseless quest to explain yesterday's "misinterpretation," the press relentlessly trying to goad him into new prickliness.

This is a deadly flaw. Discipline is *the* crucial quality in a presidential candidate. In the 1980 campaign, much of the press corps would leave the hall (to play liar's poker) whenever Ronald Reagan spoke. He never deviated from his script. In 1988, I watched Dick Gephardt say exactly the same thing *eighteen times in a row,* via satellite uplink, to local TV anchors across the South. George Bush knows how to follow a script, too, as demonstrated by his recent befuddlement over unexpected questions in (what he thought was) a canned encounter with religious teachers.

Mario Cuomo doesn't. He gets bored. He seems to think saying the same thing over and over betrays a lack of creativity. He likes to provoke, to parry, to entertain—and, worst of all, to be clever. "We don't need any cuteness up here, or paralysis through analysis," says Chris Spirou, the New Hampshire Democratic Party chairman. "People are really hurting. They're depressed and angry and scared to death. They want to hear what the candidates have to say about the economy. They want to hear it straight and plain. No gimmicks or cutesy stuff."

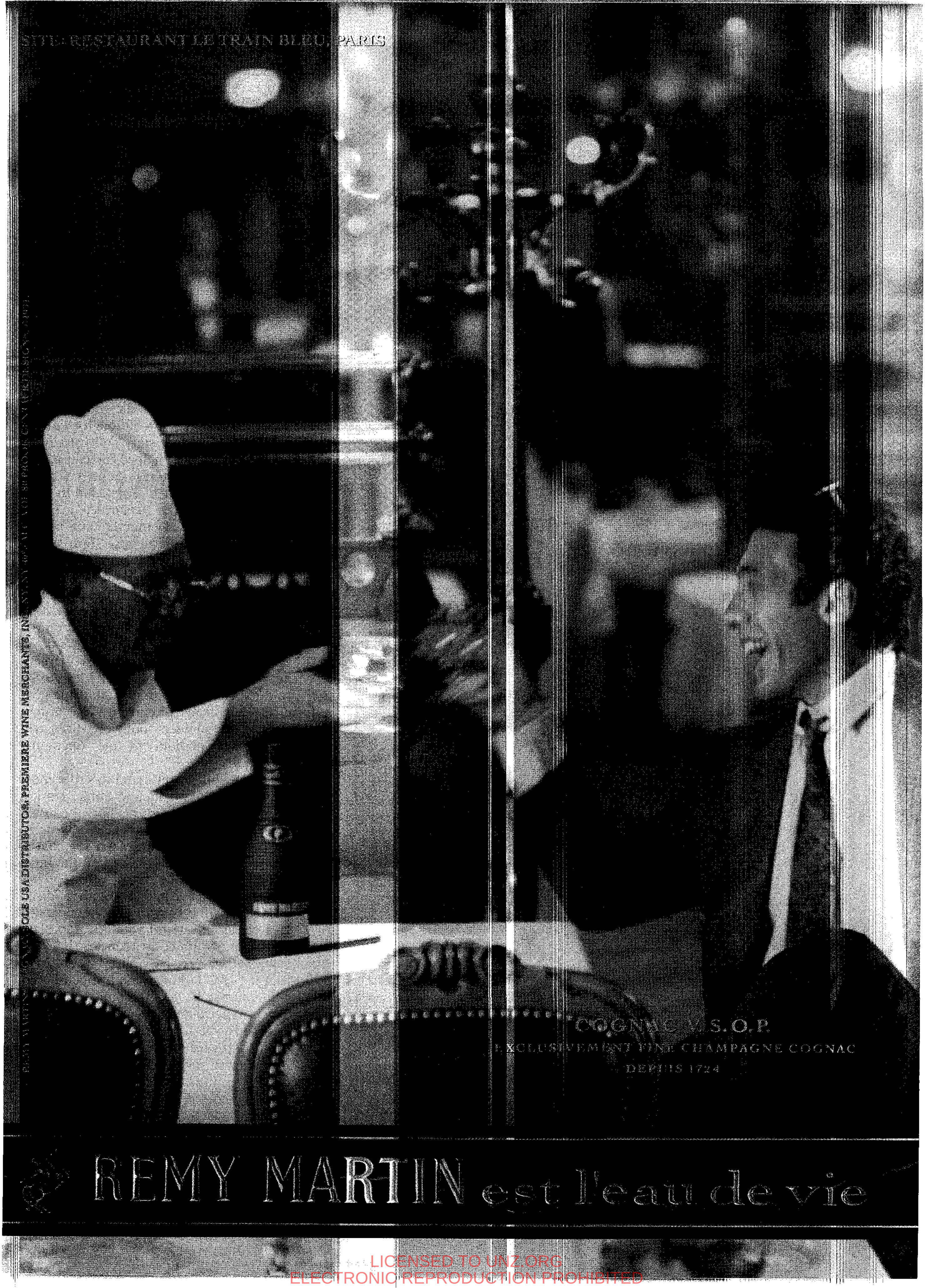
The New Hampshire primary, routinely crucial, will be even more compelling this time because the electorate—usually smug, prickly, and Yankee austere—is desperate. The Iowa caucuses, conceded to homeboy Senator Tom Harkin, won't count for much, even though they'll come first, on February 10. The New Hampshire vote, eight days later, will be driven by the economic free-fall in this usually prosperous state: Five of the largest local banks have been closed by federal regulators. In some cities—Franklin, for example—30 percent of the home mortgages are in default; many homes are now worth *less* than their mortgages. Welfare cases and food-stamp eligibility are up 50 percent; 50,000 jobs have been lost in the past two years.

"I've never seen a mood like this, or an election like this," says Spirou. Actually, the election hasn't started yet. The vast majority—perhaps 80 percent—of local Democrats are undecided. The announced candidates aren't well known (with the exception of Paul Tsongas, the former senator from across the border in Massachusetts). Many local activists are waiting, no doubt, to see what Cuomo will do—and, more important, *how* he will do it. Will he be charismatic, as advertised, or bombastic, or just too damn cute? The selection of a candidate seems a more serious, less capricious business this time than in palmier years. "People are taking their time. This thing won't begin for real until after the holidays," says Joe Grandmaison, the former Democratic state chairman. "There isn't much action now."

And not just in New Hampshire: I went out to Chicago last week to watch Bill Clinton—the "hot" candidate among political insiders, as Cuomo suggested—work several black churches. I was the *only* reporter there; no members of the national press, nor even the local papers, saw fit to tag along. The media blackout is debilitating, and it must be frustrating to the candidates. Are the big news organizations just waiting for Mario, or are they hurting for travel money, or are they acting on the outdated assumption that the campaign would be a dud? No matter: The current field remains profoundly unknown and underfinanced. (Cuomo's media reception would, no doubt, be quite the opposite: a feeding frenzy—which would increase his opponents' frustrations exponentially.)

Clinton didn't blow the roof off the black churches, but he did demonstrate—once again—that his New Whatsis message (he calls it Covenant, others Paradigm; the search for something catchier continues) has surprising resonance: The best applause lines came when Clinton

Photograph by Dana Fineman/Sygma.



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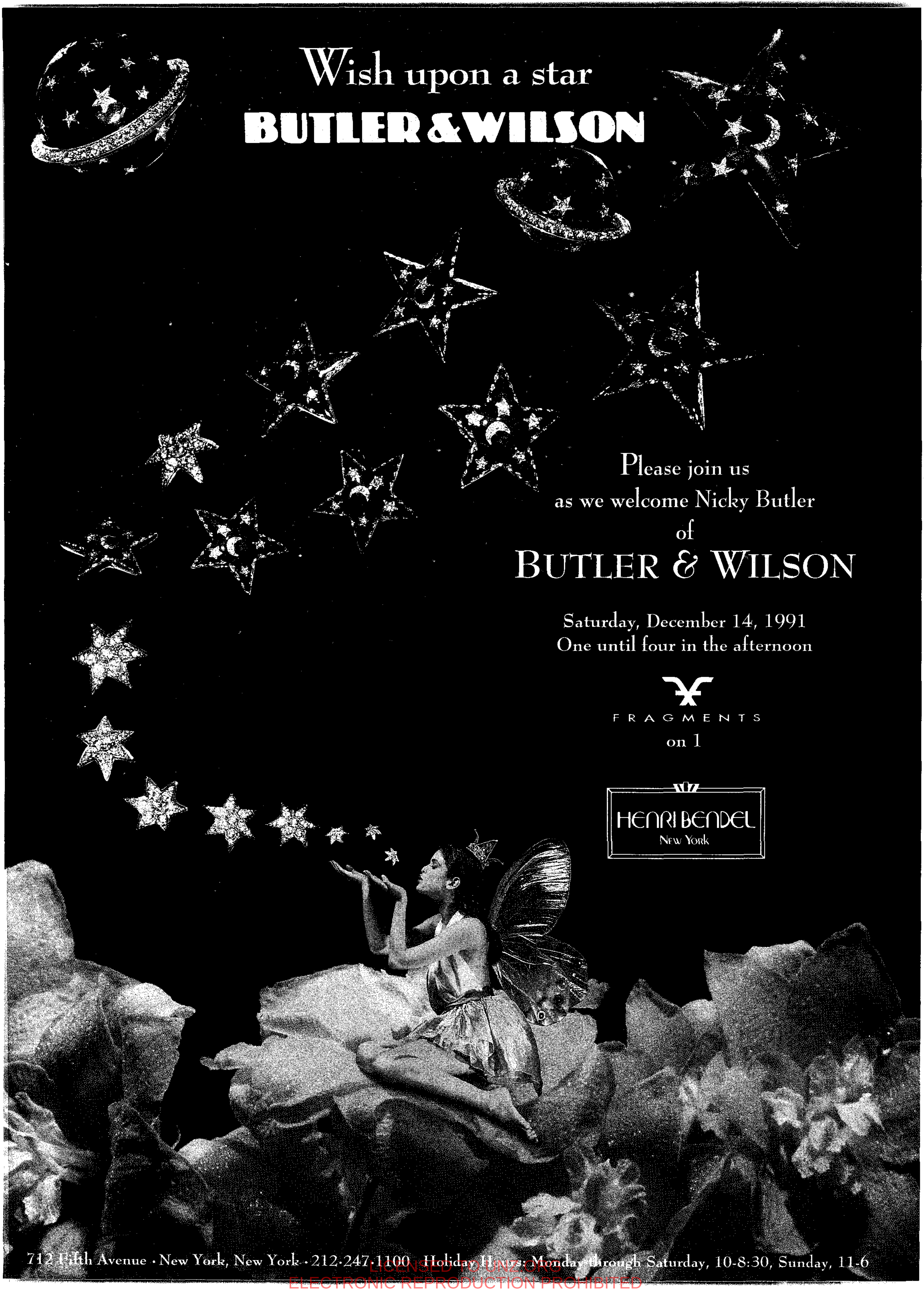
talked about personal responsibility (sanctions for fathers who don't pay child support) and welfare reform. Clinton is "hot" because he's (A) wicked smart, a quality he radiates on the stump, and (B) very clever about packaging moderation in ways that can appeal to Democratic Party activists. So far, he's also seemed more dignified than his opponents: no lesbian jokes and endless apologies (Kerrey), no pokes at "Danny the cabin boy" (Cuomo), no barnyard epithets (Harkin).

In New Hampshire, though, Clinton has problems. One is Paul Tsongas—who has a coherent worldview, dignity, *and* local support but no serious chance to win the nomination (in most polls, Tsongas runs in the low teens, Clinton is in single digits, Cuomo at about 30). Tsongas supporters tend to be the same moderate, middle-class sorts who find Clinton attractive. Their devotion may limit the Arkansas governor's prospects—although Clinton's slow organizational start and infrequent trips north haven't helped his cause.

"Of the candidates who've come through, Clinton and Tom Harkin have the messages that *penetrate,*" said a prominent local Democrat unaffiliated with any of the campaigns. "Bob Kerrey started here with a lot of support, but he's been disappointing—the John Glenn of 1992, so far." The last is unfair: Kerrey hasn't caught fire yet, but he isn't dull. Last week, he lectured at Harvard on the similarities between Walker Percy's novel *The Moviegoer* and his own post-Vietnam hospital experiences. (There is less to be said for, or about, former California governor Jerry Brown or current Virginia governor Doug Wilder—both of whom will clutter the podium in the upcoming debates.)

Harkin and Kerrey stand to suffer most if Mario Cuomo deigns to enter: Harkin because Cuomo usurps his liberal constituency; Kerrey because his quiet charm—a subtle quality often mistaken for charisma—probably will be lost in all the bluster. Harkin will not go gently. He has prosecuted this campaign with a discipline that is the envy of his opponents. It is a classic meat-and-potatoes appeal to core Democratic constituencies. It is the campaign Hubert Humphrey would have run, though Harkin's style is much hotter and, ultimately, too undignified. Voters may be entertained by Harkin's attacks on George-Herbert-Walker-Bush and his use of the barnyard epithet, but it's not likely they'll trust such a firebrand with their children's futures.

If Cuomo enters, Harkin will be in his face immediately (Clinton already is, trying to define him as the ghost of liberalism past). It will be hot, fast, and fascinating. "Anyone who thinks he knows how it turns out is crazy," says Chris Spirou. "This is going to be a hundred-yard dash. In New Hampshire, we're used to marathons." ■



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FAST TRACK

EDITED BY CHRIS SMITH

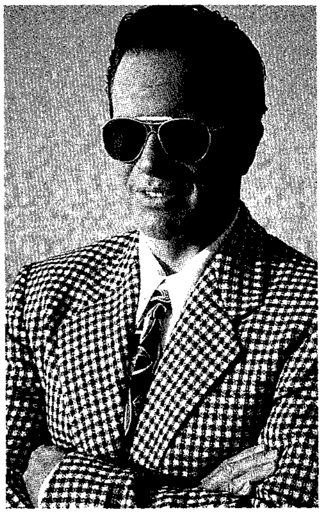
MOVIES

KILLER STYLE

WHEN IT COMES TO clothes, Bugsy Siegel makes John Gotti look like a K Mart shopper. Cravats, double-breasted pinstripe suits with padded shoulders, a stunning houndstooth jacket—the title gangster of the movie *Bugsy* brings new meaning to the phrase *dressed to kill.*

The real Siegel, a forties roué, had his duds custom-tailored by a Beverly Hills clothier who also outfitted Humphrey Bogart and Ronald Reagan. The movie Siegel, in the person of Warren Beatty, was costumed by Albert Wolsky, who's dressed Meryl Streep and Lena Olin and won an Oscar for *All That Jazz.* "Nobody expects Warren to be loud and strong," Wolsky says. "He walked differently, more boldly, in these clothes."

Bugsy extras wore garments from vintage-clothing stores; for stars Annette Bening and Beatty, Wolsky made brand-new ball gowns, silk shirts, and tuxedos. Given a budget of more than $1 million, he imported rare Italian gabardine to impersonate the luxurious rayon of the forties. "You can't drape the rayon you get today," he says.



Look sharp: Beatty as Bugsy.

But the ties Wolsky created are in a category all their own. Harvey Keitel wears a satin tie handpainted with green, white, and black dice that's both obnoxious and exquisite. Unfortunately, there are no plans for a line of *Bugsy*-wear. But one closet was a little more crowded after filming: Beatty took home many of his fifteen suits and ten jackets, plus a fistful of ties and some custom-made shoes. C.S.

BRIEF LIVES

Onward Christmas Shoppers

NEWSWEEK'S PERSONAL-FINANCE EXPERT, Jane Bryant Quinn, has this advice for the holidays: Shop, buy, and be merry. But use cash.

"If you're willing to schlep around, you can buy the same number of gifts as last season for less money," says Quinn, a voice of optimism in this time of economic gloom.

Quinn won an Emmy for business reporting.

Of course, Quinn has reason to be optimistic. Her new book, *Making the Most of Your Money* (Simon & Schuster; $27.50), a 934-page encyclopedia of user-friendly info, is hitting stores at a time when people are hungry for straightforward, conservative financial advice.

The book covers everything from dividends to diamonds. And sprinkled throughout are those little ways to cut expenses that everyone has to be reminded of: Rent, don't buy, movies; write, don't call, Mom; eat in, not out; and shop around.

Quinn has a new one to add to the list: Be wary of catalogue shopping. She recently found the exact wine-bottle cooler she wanted at a discount mall for $7. Unfortunately, she'd already ordered it from a catalogue for $13.

Quinn, 52, wasn't always her own best financial planner. She was a divorced, single mom working as an editor the first time she noticed that outgo was far surpassing income. She started working nights to break even.

"I cried in my pillow at night," Quinn says. "I wasn't saving a dime. I had to take out a $150 bank loan to pay my taxes."

Then, a frugal colleague at McGraw-Hill suggested she try the company payroll-deduction plan. She began tucking 5 percent of her salary away ("I was terrified!" she says). A few months later, having felt no change in her way of life, she moved her savings up to 10 percent. The rest is compound-interest history.

Quinn clearly doesn't have to stretch to make ends meet these days, but that doesn't mean she's abandoned her budget. She has her savings spread among CD's, municipal bonds ("God help me in New York"), well-diversified no-load stock-owning mutual funds, Treasuries, money-market mutual funds, and a piece of property.

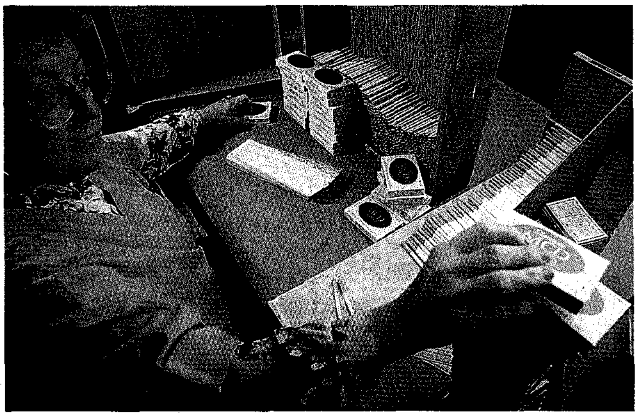
To reduce expenses, she carries only two credit cards (but she's buying clothes "like mad" right now); she eats in a lot (but refuses to drink cheap red wine); and she does rent movies (but just bought a new Acura). "I'm conscious of my spending, but I'm not into deprivation," she says.

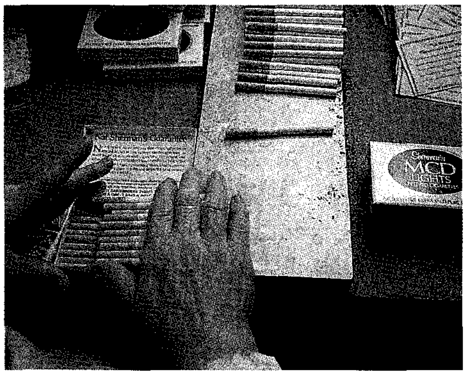
For people who are hopelessly bad budgeters, Quinn has this added advice: Marry well. "I was lucky enough to find a husband who is a wonderful shopper and finds great bargains," she says. He's also a lawyer. LIZ COMTE

Photographs: left, Herb Ritts/Tri Star; center, Brian Coats.

NEW YORK JOURNAL

PUFF PIECE





Up in smoke: At New York's only cigarette factory, Margarita Martinez fills a pack of Nat Sherman's MCD Lights (left and below right); Manuel Carballo inspects a filter.

BATHROOMS. BARNS. THAT aluminum shed where Dad keeps the snowblower. Such are the landmarks of misspent youth. There you are, perhaps thirteen, with matches and breath mints. You are also hopelessly inept. So you singe your fingers, and nearly swallow your tongue.

What a pain in the neck.

But if Pop's a tobacconist, it's all so much easier. "Look," says Joel Sherman. "I realized at a very early age that I'd be *expected* to smoke." For the rest of his life.

Joel, 52, rules Nat Sherman tobacco. It's a family empire, a dynasty of fumes. It's stuffed pipes and rolled smokes since 1930. And in eight hours, it can make 500,000 cigarettes.

"Half a million a day," Sherman says to his ashtray. Not to mention cigars (minted abroad) or pipe filler.

The plant's on West 54th, out by the Hudson. It's lost in a neighborhood no one has named, block after block of rusted-out diners. In alleys and nooks, other inhalants thrive. But Sherman's got the only legal gig in town.

"We started at 1400 Broadway," he says. In memoriam, the firm launched its exclusive line of "MCD" cigarettes—MCD being the Roman numerals for 1400. (Available in light or regular strength.) Joel became chief smoker last year. After Nat, his father, died.

From his sixth-floor throne, Joel eyes the streets. He's a mogul from central casting—a harmless, kindly one. Around his desk are blueprints—mad plans for expansion. (A delirious new store opens this week, at the corner of Fifth Avenue and 42nd Street.) A cigar's always in hand, mouth, or briefcase. Often, all three.

"We're here to talk *cigarettes,* right?" Sherman wonders. "Because if you wanted me to, I could go on for hours about the science of cigars." He says this twice, with a hopeful look. Finally, there's no containing him; he leaps from his desk, with a penknife. Sherman flips open a fine wooden case and yanks out a specimen.

It appears to have been fattened for the occasion, like a turkey before Thanksgiving. "We've got your three basic cigar layers at work here," Sherman whistles. As if performing surgery on himself, he cuts with caution. "The outside is the *wrapper.* Next comes the *binder.* Then comes the *filling.*"

He then announces that he will share the secret of all fine binders. Sherman takes the discarded coating and holds it to the cigar in his mouth. The cigar burns through the binder—*but in perfect, concentric circles*!

Gazing proudly at these circles, he says, "Now, *that's* a good cigar."

Eager to talk cigarettes, but not quite ready to abandon cigars, Sherman provides the perfect transition: cigarettellos. Smaller than cigarettes. But stronger. The sort of innovation that makes Joel proud to be a Sherman. Another brainchild: the colored cigarette. Name a shade, he'll add tobacco. You might mistake his Fantasia Lights for a box of pastels. They're "queen-sized."

Now the plant. It's a big room—20,000 square feet. Improbably, it doesn't smell like the Port Authority. Or your clothes on Saturday, c. 3:37 A.M., as you drift home in a taxi. The fragrance is sweet, like your great-uncle's pipe, and seems designed for short visits. Many workers wear masks.

Sherman screeches to be heard above the machines. "This," he says, "is tobacco." And who could argue? Crate upon crate of the stuff, grown mostly in Virginia and the Carolinas. It's fed, by hand, into a mechanical comber. Imperfect strands are removed; finalists are pummeled and wrapped—into a continuous tube. Maybe ten feet long.

This snake of a thing is chopped and diced. Out spit little cigarettes in waiting.

"Time," Sherman says with zest, "to add filters."

Depending upon the species (he makes fourteen varieties, playing with length, blend, and menthol), the filtering process can make or break these candidates. It involves vegetable glue and lots more chopping.

The finished products are led thoughtfully to boxes. Overseeing this is Margarita Martinez, who's been staring sternly for eighteen years.

As her team does the packing, Martinez hovers. Nine women sit at cubicles; they place their palms over loose cigarettes. Without counting, they know when they've grabbed twenty (enough for each box). They can feel which are duds—slight tears in paper, protruding tobacco. And when they don't know, Martinez knows for them.

On a good day, the corps will pack 27,000 boxes. They go off to celebrities, fancy restaurants. Orange cigs for Nancy Sinatra. Custom engraving for natty tycoons. And something "very special" for Tavern on the Green.

Back in his office, Sherman reflects. He pulls out a decal, his own happy motto: SMOKERS AND NONSMOKERS WELCOME HERE. "I'm not going to tell you that smoking is good for you," Sherman says frankly. Instead, he plays up the glamour of smoke, with useful comparisons to certain fine wines. Then he squints at his nose, to check his cigar.

Still lighted. BOB ICKES

Photographs by Steve Winter.

ARCHITECTURE

1 Rm w/Great Vw, Popcorn

TODAY THE FILM SOCIETY OF Lincoln Center goes into the movie business. That's not to say its annual marathon, the New York Film Festival, is anything to sneeze at; it's considered one of the world's best boutique festivals. But now the Film Society has a luxurious permanent home, the $7.5-million Walter Reade Theater, and a year-round schedule.

"We set out to design a small version of the great old-time theaters, like the Paradise," says Nathan Hoyt, one of the architects. But not even the Paradise had upholstered rocker seats that are as comfortable as those in a Mercedes, or headsets to translate foreign-film dialogue.

The new theater's understated intimacy will be its trademark within the Lincoln Center complex: The lobby's black-and-white terrazzo floors lead to a gallery featuring movie-still blowups, then to a 268-seat theater with a teal proscenium. Chairs are set in steeply inclined rows to guarantee perfect sight lines.

The Reade (165 West 65th Street) will offer, in essence, a year-round film festival, with a few mainstream titles: The inaugural series are "Great Beginnings: First Films by Great Directors," including *On the Town* and *Sugar Cane Alley,* and "Italian Cinema Now"; they'll be followed by a ninetieth-birthday tribute to Marlene Dietrich.

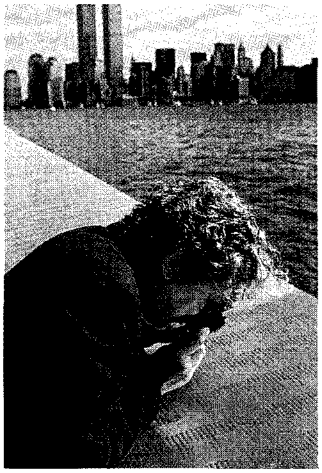
Best picture: Hoyt, Sieverding, and Grabé.

Hoyt, Christopher Grabé, and Anthony Sieverding of Davis, Brody & Associates designed the Reade so it could be easily converted, twelve times a year, into a concert hall, complete with a gleaming maple stage. "Going to the movies here will be special, since you're waiting in line at Lincoln Center, not on 42nd Street," Grabé says. But for Hoyt, the main attraction is still the architecture: "The Film Society's goal was to build the best movie theater in New York. And I think that's what we've done." JOEL WEINBERG

UPDATE

WALL OF FAME

ON BOATS AND ON PLANES, they're still coming to America, millions of immigrants looking for a better life. Last year, 197,588 of them were honored at the refurbished Ellis Island, their names engraved in copper along a 951-foot wall. Visitors stoop, rubbing the names of grandfathers and great-aunts; one person left a bag of soil from Ireland near a relative's moniker.


At the first Ellis Island wall.

But thousands of letters arrived after the deadline for the monument. So the Statue of Liberty–Ellis Island Foundation decided to put up a second wall, and each day the mail rolls in, with the names of people who set out from Italy and South Africa, Liechtenstein and Montenegro, even dozens from Transylvania. For $100, the fathers and mothers of our country will be commemorated in small type on a new wall, whose size and shape is yet to be determined. Already 180,000 names are on record; the progenitors of Phil Rizzuto, Cicely Tyson, and Elie Wiesel will be represented when the new wall is unveiled in the fall of 1992.

The golden door is about to close again, however: The deadline is December 31. Call 883-1986 for information; ancestors need not have passed through Ellis Island to be listed on the memorial. "It's about inclusion, not exclusion," says Peg Zitko, a foundation spokeswoman. "We've even got Native American names." C.S.

PRICES

HERE'S WHAT IT COSTS TO order dinner by a goofy name:

☐ Love Me Tenders (fried-chicken pieces), from the Hard Rock Cafe, 221 West 57th Street, $5.95.

☐ Bible Belt Deluxe (pancakes stuffed with strawberries, bananas, blueberries, and pecans), from Brother Jimmy's, 1461 First Avenue, $6.

☐ House of Joy salad (mixed greens and goat cheese), from Trixies, 307 West 47th Street, $6.95.

☐ Run Down (fish with coconut and green bananas), from the Flying Fish, 395 West Street, $8.95.

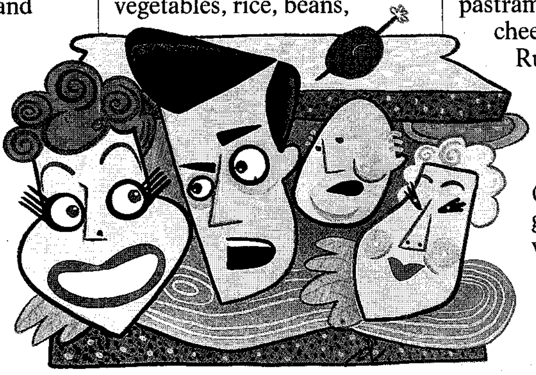
☐ The Dagwood Stack (turkey, ham, corned beef, meat loaf, and cheese on white, wheat, and pumpernickel), from Boogies Diner, 711 Lexington Avenue, $9.95.

☐ The Lucy, Ricky, Fred, and Ethel (chicken and steak with vegetables, rice, beans, guacamole, and soft tortillas), from Lucy's, 503 Columbus Avenue, $11.95.

☐ Bi-Sensual Burger (Cheddar cheese, bacon, chili, and onion), from Serendipity 3, 225 East 60th Street, $11.95.

☐ The Julia Roberts (turkey, pastrami, roast beef, Swiss cheese, coleslaw, and Russian dressing on rye), from the Stage Deli, 834 Seventh Avenue, $13.45.

☐ Mexican Standoffs (beef and chicken with guacamole, beans, vegetables, cheese, and soft tortillas), from the Caliente Cab Co., 61 Seventh Avenue South, $13.95.



Photographs: left, Andrew Holbrooke; top right, Shonna Valeska. Illustration by Robert de Michiell.

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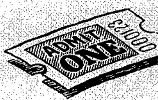


THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT

TASTINGS

BY ALEXIS BESPALOFF

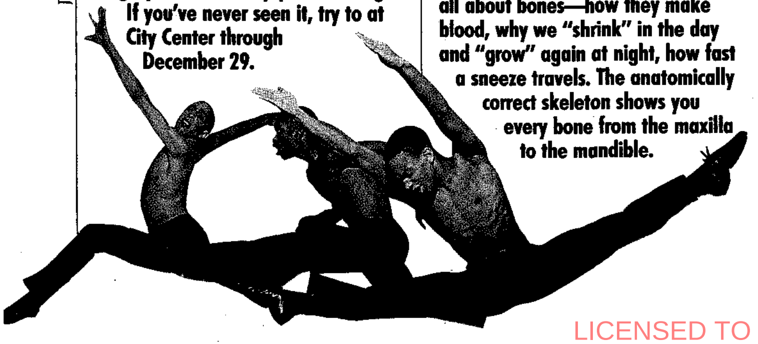
Perfect endings: Two delicious sweet California wines that will round off any holiday meal are Ferrari-Carano's stylish, Sauternes-like Eldorado Gold 1989 ($16 a half-bottle) and Preston's balanced, distinct Muscat Brûlé 1989 ($14 a half-bottle).

ART

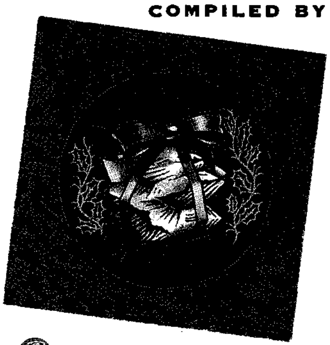
"The Great New York Show: Part III": Weegee's "Snowstorm" from 1945 is an evocative reminder of what New York was like under the siege of snow. It's also just one of the 60 photographs of old and new New York on the block. A lot of the greats are represented in this annual sale at the Howard Greenberg Gallery. Through January 18.

DANCE

The Alvin Ailey American Dance Theater: "Revelations" is, of course, the group's signature piece and always brings down the house with its gospel music and joyous dancing. If you've never seen it, try to at City Center through December 29.



Jack Mitchell



RECORDINGS

A Lump of Coal **(First Warning/BMG): Shudder at the thought of Sinatra's rendition of "Silent Night"? This welcome alternative to the mainstream sounds of the season includes Drunken Boat, Clockhammer, and Henry Rollins joyfully, but perhaps not so peacefully, belting out their versions of Christmas classics.**

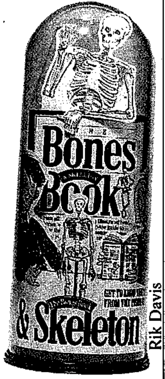
MOVIES

Bugsy (page 70): Beatty acts! Really. Barry Levinson's movie about the man who invented Vegas is handsome, glamorous, and classy.

BOOKS

Maus: A Survivor's Tale II, Art Spiegelman: Following in the creepy, funny footsteps of *Maus I*, Spiegelman tells in comic-book form the story of a Holocaust survivor.

The Bones & Skeleton Book **(Workman; $14.95): As science lessons go, this is probably the cleverest around. The book tells you all about bones—how they make blood, why we "shrink" in the day and "grow" again at night, how fast a sneeze travels. The anatomically correct skeleton shows you every bone from the maxilla to the mandible.**



Rik Davis

SCENES

"Bending Towards the Light": A Nativity set to jazz may seem odd, but this exuberant production is now celebrating year No. 6 at St. Bartholomew's Church. And for good reason. What's most remarkable is the roster of actors and performers: Dave Brubeck, Tito Puente, and Lionel Hampton, among others. December 15.

TELEVISION

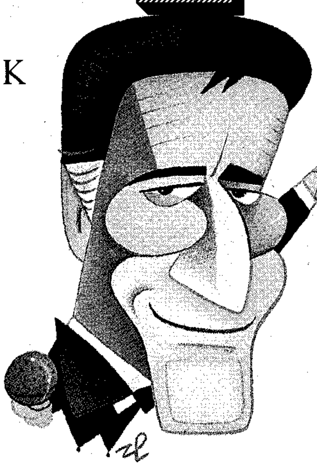
Strays (page 60): "If you loved *The Birds*," writes John Leonard, "you'll at least like *Strays*. It's funnier and stars Monty, the six-year-old British shorthair known to everybody who's seen *Pet Sematary, Beaches*, and a Fancy Feast cat-food commercial." (Wednesday, December 18, and other dates; 9 to 11 P.M.; USA.)

MUSIC

The Juilliard performs Samuel Barber's *Vanessa*—first done at the Met in 1958 and one of the few American operas that seem to have an afterlife. To the Manhattan School of Music comes the North American premiere of *Triptych*, by British composer Alexander Goehr. The work's made up of three one-act operas, two of them based on the Old Testament. On December 11, 13, and 15.

"Cabaret on Carnegie Hill" is what the 92nd Street Y is calling its new series. This week, it's all about chanteuse Helen Schneider doing Porter, Weill, Sondheim, and others in the first half, Ellington and Strayhorn in the second. At the 92nd Street Y on December 14.

Tony Bennett: A few months back, Bennett played the Blue Note, and it was sheer heaven. Despite the drawbacks—the smoke, the cramped little tables, the high cover charge—it remains one of the most intimate rooms in town. On December 9 at 9 and 11:30 p.m.



Robert de Michiell

VIDEOS

Christmas in Connecticut

Christmas in Connecticut (MGM/UA, $19.95): If you've had it up to *here* with *It's a Wonderful Life*, try this 1945 Christmas comedy. Barbara Stanwyck's a popular food writer who doesn't know how to boil water. Stanwyck's almost too smart for this cream puff, but she's great, and so is Sydney Greenstreet as a Hearst-like magazine mogul.

ASK GAEL

What's new in the Village?
A pride of lions—Prunelle's Jacky Ruette, Lafayette's Richard Regner, and Nick Azzolini, once River Café's maître d'—have joined Sylvain Fareri at the larger but still small and rustic La Metairie. The food is good, the prices are benevolent. Try foie gras with caramelized apples, rack of lamb, luscious chocolate napoleon. At 189 West 10th Street; 989-0343.

Lisa Bogdan

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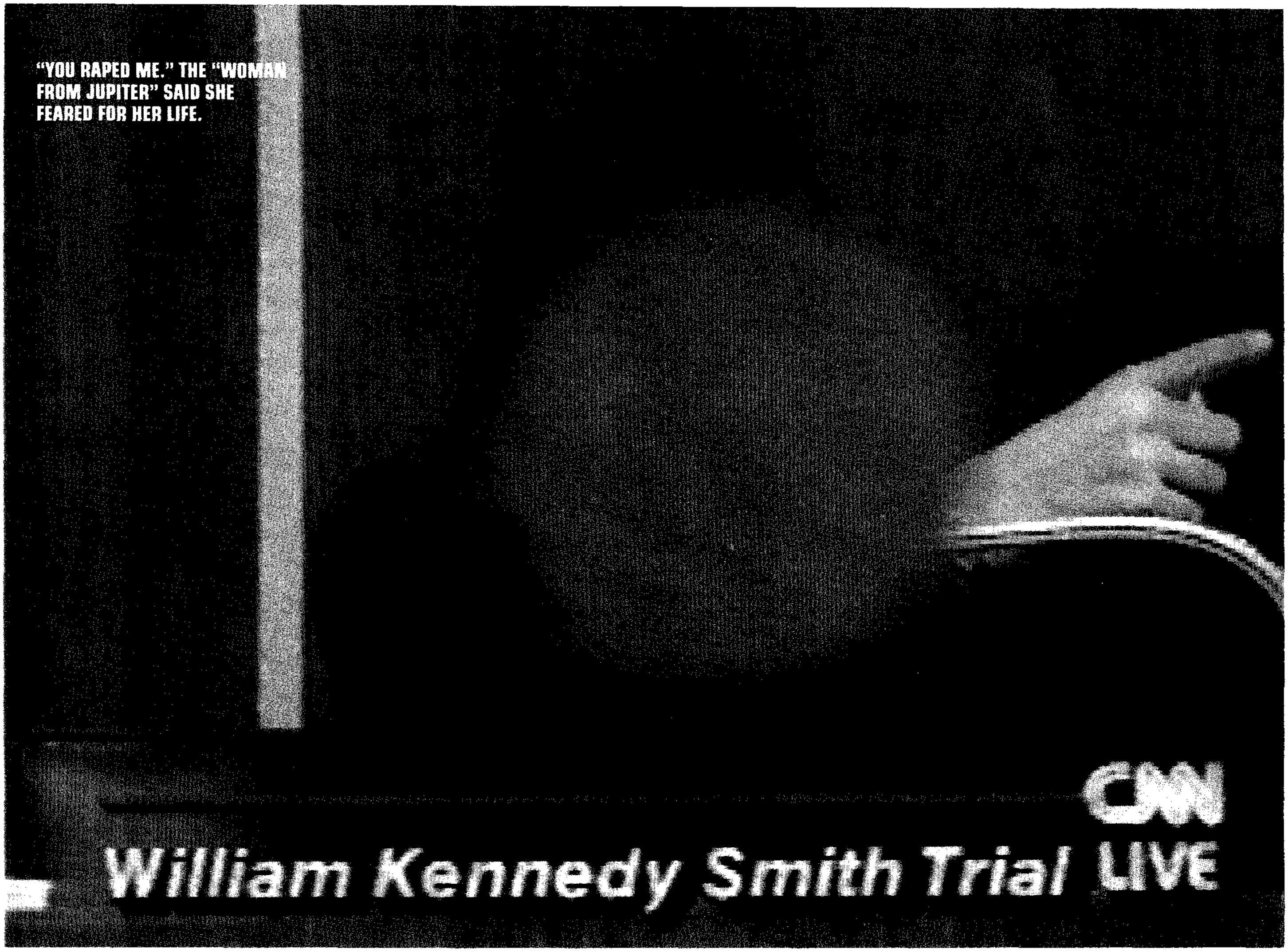
MEN ON

The Palm Beach Rape Case Is the Latest S
Women Define the Reality of How T


CNN
William Kennedy Smith Trial LIVE

"YOU RAPED ME." THE "WOMAN FROM JUPITER" SAID SHE FEARED FOR HER LIFE.

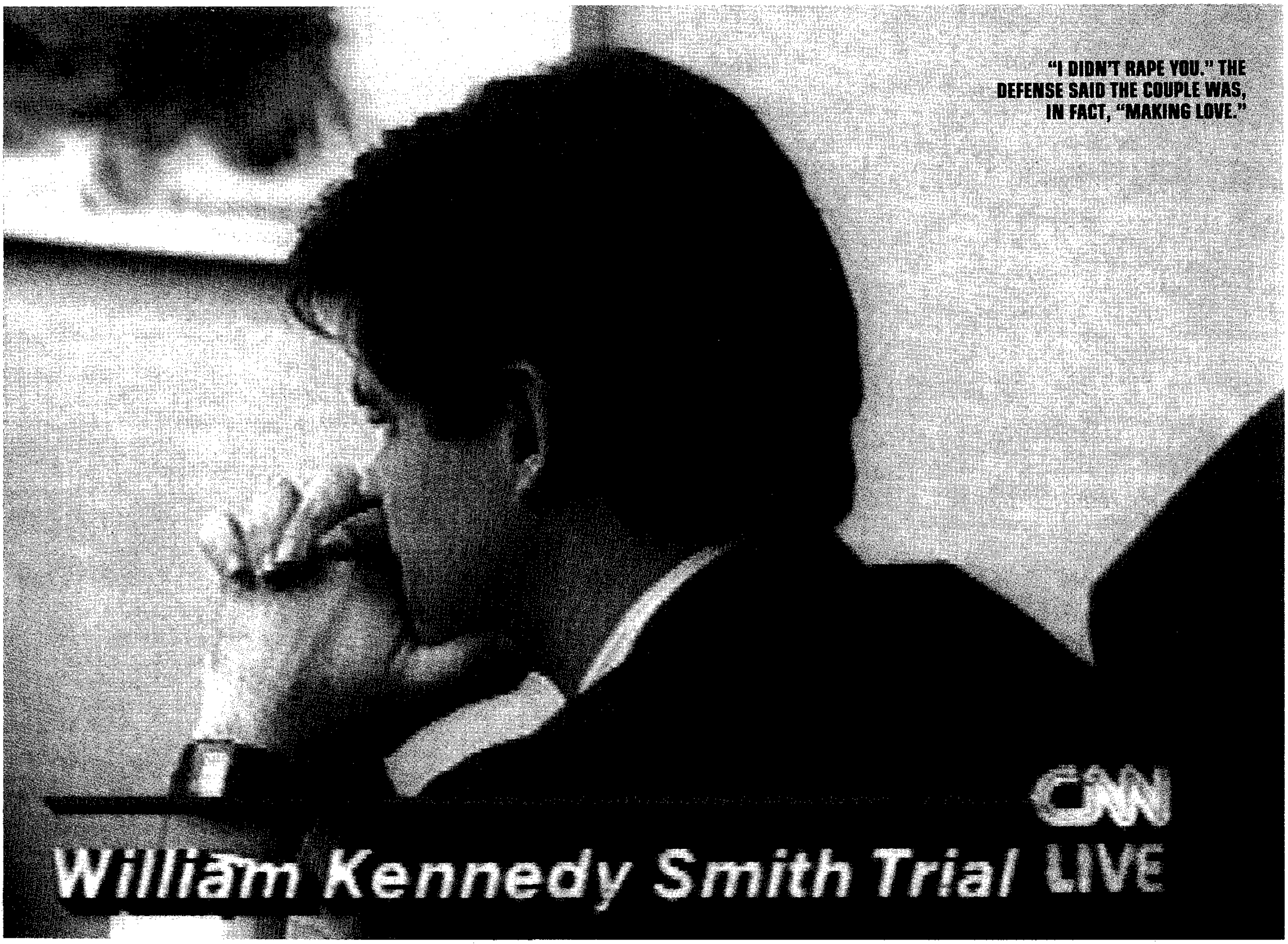
MANY THINGS BEWILDERED THE WOMAN from Jupiter, Florida, about the night last March when she says she was raped by William Kennedy Smith at the Kennedy-family compound in Palm Beach. The incident had occurred in what she had assumed would be one of the safest places in existence, where one of the country's richest and most carefully guarded families lived, a house where at that moment one of the most famous U.S. senators was staying. She had found the house odd from the beginning. Despite the fact that all the rooms were dark, everyone seemed to be awake. She caught a glimpse of Ted Kennedy and his son Patrick as she and Willie made their way through the house, and then she saw them again out on the lawn moments later as she and Willie were heading down to the beach.

But that was just an odd moment of eeriness compared with the sudden and petrifying transformation in Smith's character from a young man chatting with her about her daughter's medical problems and his own upcoming medical-school exams to this ferocious savage who, she said, tackled her, slammed her against the ground when she tried to pull away, raped her, and, when she struggled and protested, told her to "stop it, bitch." This transformation was so profound and unexpected—he had moments before seemed so utterly incapable of violence—that when the alleged rape took place, she felt he was easily capable of even greater violence. "I thought he was going to kill me," she said in one of the most riveting moments of her testimony last week.

But what was just as astonishing and frightening, she said, was Willie's next transformation. She had fled from the lawn where the alleged rape took place and hidden behind two

TRIAL I

sh on the Sexual Battlefield: Will Men or eat Each Other? • By John Taylor


CNN
William Kennedy Smith Trial LIVE

“I DIDN’T RAPE YOU.” THE DEFENSE SAID THE COUPLE WAS, IN FACT, “MAKING LOVE.”

counters in a pantry. She heard Willie in nearby rooms calling her name. Afraid, she said, that he might attack her again, she tried to flee the house, but he saw her and grabbed her by the arm. Instead of assaulting her again, she said, Willie veered off in an entirely unexpected direction: He became aloof and smug.

He led her into a den off the kitchen. It was a simple room with a chintz sofa and matching chintz curtains. While she stood in the doorway, he sat down in a chair and crossed his legs, and this, too, she found unbelievable, that having just raped he could sit back and cross his legs, “just as if he was watching a football game,” to use her own description.

“You raped me,” she recalled saying. “How could you do that?”

“I didn’t rape you.”

“You raped me. . . . You could have gotten any of those women if you wanted sex. You didn’t need to rape me.”

“I didn’t rape you.”

“My friends are coming, and I’ll call the police.”

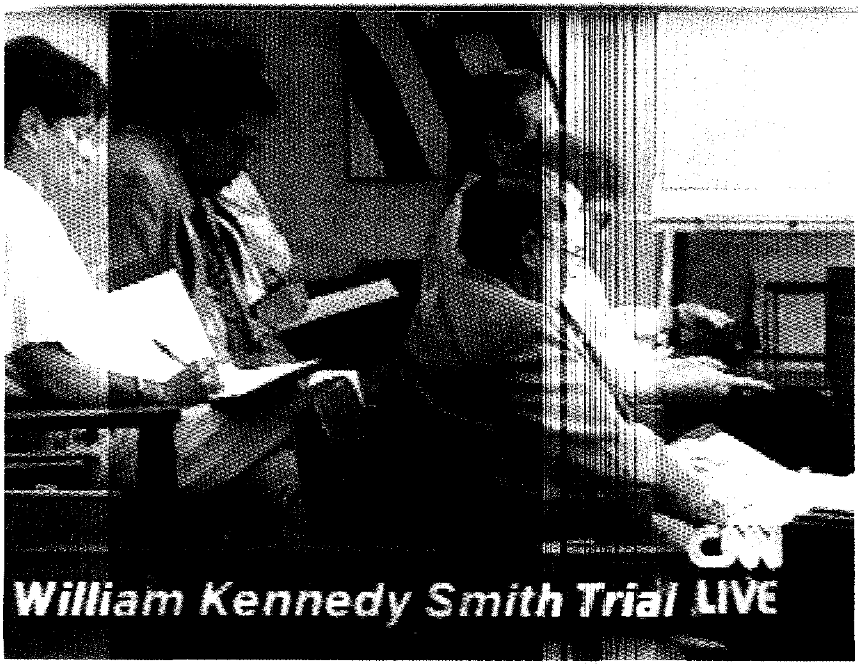
“Well, you shouldn’t have done that,” she testified that he had responded, “nobody’s going to believe you.”

To the Jupiter woman, as she has become known, this assertion was almost as bewildering as the rape itself.

“I couldn’t comprehend,” she said on the stand last week. ‘ “You just raped me. What do you mean no one’s going to believe me?’ ”

But was it rape? Or was it consensual? Or did the event occupy some murky middle ground? In the age of acquaintance rape, the permutations are many, the battle to define the reality of the experience complex. It may well have been a brutal assault. Or the encounter between Smith and the woman could well have begun as consensual sex and turned into rape. Willie, either because he was drunk or impervious to the woman’s

PHOTOGRAPHED BY JAMES HAMILTON


CNN
William Kennedy Smith Trial LIVE

LURID AND GRAPHIC: THE JURY LISTENS TO TESTIMONY.

protests, or because she didn't protest sufficiently, could have failed to understand that she was not a willing partner. Or perhaps the victim consented to sex and decided only after a postcoital argument with Willie that she had been raped.

As testimony finally began last week in a tiny courtroom on the fourth floor of the Palm Beach County courthouse in West Palm Beach, the defense made it explicit that it would argue the last alternative. "We have nowhere in this case denied that there was sexual intercourse between William Smith and the plaintiff," Roy Black, Smith's attorney, said in his opening statement on Monday. "This was a consensual act of sexual intercourse."

The woman said Willie underwent a wild and petrifying

He pointed out that the woman had admitted kissing Smith in her car on the way over to the Kennedy compound. He emphasized that she had taken off her black shoes and black panty hose and left them in the car when she reached the house. One of the strange parts of the case, he added, was the fact that the panty hose were ripped at the legs and crotch—a clear implication, he seemed to be saying, that the woman had allowed Smith to fondle her genitals during the ride.

Black also insisted that the walk that Smith and the woman took along the beach was less than innocent. "It was a moonlit night," he noted. "There was more kissing, hugging, fondling, more of what we would characterize as foreplay." The actual incident on the lawn by the house's swimming pool, he said, was the altogether natural, consensual outcome of all those preliminaries. What they were doing, he explained, was "making love."

This image of a a couple spontaneously attracted to each other, "making love" in the dewy green grass beneath the silvery light of the moon, as the Atlantic surf crashed on the sand on the other side of the hedge, creates a picture of sentimental eroticism that might have come from D. H. Lawrence. But, as so often happens when two strangers have sex, confusion erupted. "While they were making love," Black told the jurors, "William Smith ejaculates." This, although an unsurprising development when two people are "making love," infuriated the woman, Black said, because she was in the thirteenth day of her menstrual cycle and suddenly grew fearful that she would become pregnant.

A mood of misunderstanding, rejection, and resentment took over. The woman tried to talk to Smith about her concerns, but, in Black's words, he was "cold, indifferent."

The woman became disappointed. "Things were not going as she expected," Black explained. Disappointment led to anger and then to accusations and hysteria. And that was how it was that Willie Smith and the Jupiter woman ended up arguing in the den over the meaning of the sexual encounter that had taken place only fifteen minutes earlier.

"Michael, you raped me," she told Willie Smith.

"I didn't rape you," Kennedy replied, "and my name's not Michael."

Indeed, it wasn't. The only Michael she knew, she testified last week, was her stepfather, a wealthy, retired industrialist who lives in West Palm Beach and supports his stepdaughter. She testified she didn't know why she had used the name Michael. But the defense promised to make much of the slip. Was she traumatized? Or was she drunk? Or was she projecting the sexual rage she felt toward some other man—her child's father—onto Willie Smith? Perhaps it was a pathological mistrust of all men that had led her to tragically distort the event in her mind?

Although every defendant is entitled to a defense, as lawyers like to say, the strategy chosen by Willie Smith's lawyers—chosen, they will insist, because it will reveal the truth—could not have been more calculated to infuriate feminists. Once again, a man was claiming that the woman had really "wanted it"; once again, a man was denying a woman's "experience of violation." Once again, a man was trying to make not his behavior but her character the issue, this time by portraying her as a witchy, vindictive neurotic.

The trial had a particularly strong resonance because it came at a period of pervasive female rage not seen since the early seventies. Reflected in the success of movies like *Thelma & Louise* and books such as *The Beauty Myth,* which restates the familiar feminist notion that male ideas of feminine beauty oppress women, and *Backlash,* which argues that in the eighties a male conspiracy set out to take back the rights women had won in the seventies, this female rage has been inspired by a recognition, or belief, that men are fundamentally loutish animals. Within the resentful atmosphere produced by that attitude, Willie Smith's rape trial, the alleged behavior of Clarence Thomas, and even the solitary compulsions of Pee-wee Herman all seemed to represent discrete points on one continuum of libidinous male aggression. "Rape is not some form of psychopathology that afflicts a very small number of men," Py Bateman, former editor of the *Journal of Sexual Assault and Coercion,* once asserted. "In fact, rape is not that different from what we see as socially acceptable or socially laudable male behavior."

THIS SWEEPING REPUDIATION OF THE MALE SEX is one part of a larger revisionist program in feminism. From the nineteenth century on, the theoretical core of the women's movement has swung like a pendulum between two opposing views, insisting at times there were no differences between men and women and at other times that men and women are radically different and that men have to recognize and accommodate women's differences. In the seventies, in order to elbow their way into the work force, women argued that they were essentially the same as men, that they could be just as tough, just as strong and analytical and competitive.

But once women penetrated the male world of boardrooms and locker rooms and factories and fire stations, many of them decided they didn't like the lewd jokes, the kidding and goosing and pornographic centerfold pinup posters that are a part of so many male environments. They wanted to be treated differently. They wanted to be treated like women.

Similarly, in the seventies, chaperones, sanctions against promiscuity, admonitions that "nice girls" didn't say or do certain things, were all dismissed as strictures men used to control women sexually. These constraints were based on the ancient wisdom that many men are likely to try to take advantage of a woman sexually if they have the opportunity. While society has never approved of that behavior—during the Middle Ages, rapists were blinded and castrated—it also recognized the wisdom of encouraging women to avoid situations that provided men with that opportunity, which not all of them would be able to resist all of the time.

Thus, many of the cases that have received attention in the supposed plague of acquaintance rape involve women who have gotten drunk at fraternities or met men at parties and bars and gone home with them only to discover that the men expect sex. A woman, of course, is theoretically entitled to do all of those things, but, like jogging in Central Park at night, just because you have a right to do it doesn't mean it's a good idea.

THE KENNEDY TRIAL INCORPORATES ALL THESE themes. It was, as well, a truly astonishing spectacle. Every day, all day long, a solid wall of camera crews and still photographers with tripods and bouquets of microphones and thick wires duct-taped to the pavement stood behind yellow tape outside the entrance to the courthouse just to catch the parade of Kennedys—Eunice, Ethel, Jean, and John F. Kennedy Jr. but not, to everyone's chagrin, Jacqueline Onassis—who came to support Willie, or Will, as his lawyers began calling him the day jury selection started. A parking lot that took up an entire block was set aside for television-station vans. It bristled with antennas, satellite dishes, scaffolding, and television lights.

Only sixteen seats in the tiny courtroom had been set aside for journalists. These rotated among the more than 150 reporters who had been able to get credentials, and the rest had to be crammed into a stuffy, windowless media room to watch the proceedings on closed-circuit television. But this only gave the press the opportunity to indulge its boisterous humor. The stiff, sour prosecutor Moira Lasch; the burly, tweedy defendant with his low brow, thick eyelashes, and sheepish courtliness; the judge with her thickly lipsticked and strangely pursed lips were all sources of hilarity. Judge Mary Lupo was a heavy water drinker; she kept her glass next to the microphone on her desk, and when she filled it, which was often, the electronically amplified sound had the tumultuous cascade of a flushing toilet, and the reporters invariably broke into gales of laughter. One of the funniest moments occurred when Judge Lupo asked a male juror if his complaints of nausea were caused by his wife, who on the day he was selected became hysterical in the hallway, shrieking that she wouldn't be able to live for three weeks without what Judge Lupo called "intimate relations."

sformation from polite young man to ferocious savage.

Although the testimony has been lurid and graphic in the extreme—there was much discussion of the sand that forensic specialists had vacuumed out of the woman's underpants, and Roy Black grilled her on how, if Willie Smith had managed to work up only half an erection, as she claimed, he could have penetrated her against her will—the most crucial part of the trial probably took place before the testimony began.

During the first day of the trial, after the nine jurors were selected but before they were sworn in, deputy prosecutor Ellen Roberts argued that Judge Lupo ought to allow the testimony of three women who had come forward separately in the months after Willie Smith was indicted and given sworn statements claiming that he had sexually attacked them, as well, in much the same manner. Roberts declared that the attacks on the three women and the allegations of the woman in Palm Beach displayed a distinct pattern. "The patterns, modes of operation in these three other crimes, is relevant," she told the judge.

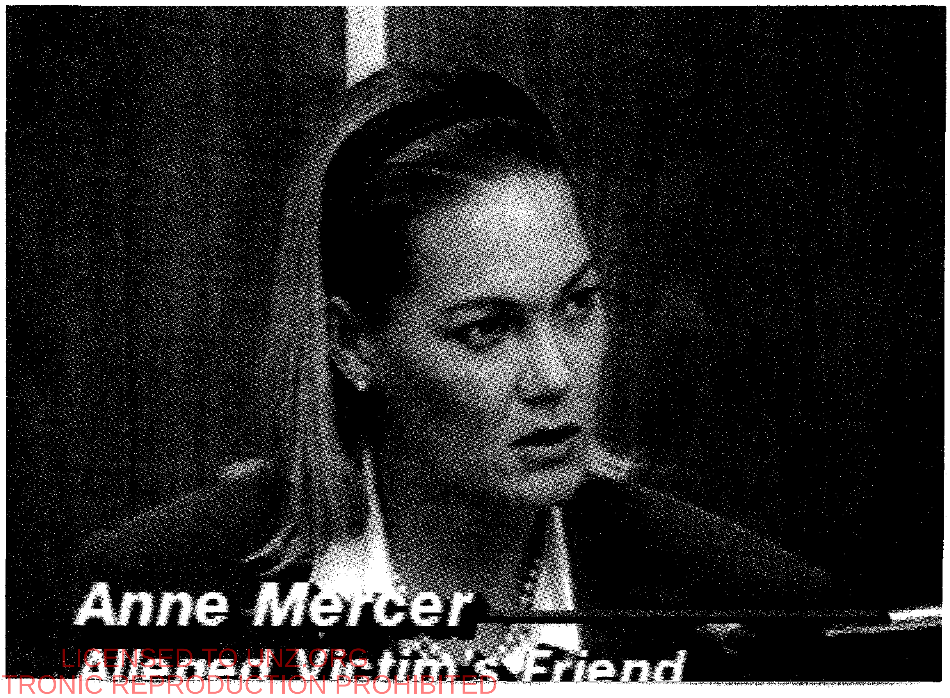
References to and brief excerpts from these statements have appeared in the press, but to fully comprehend the prosecutors' argument, it is necessary to examine them in considerable detail. The most ambiguous but also the most wrenching statement was given by a woman named Michele, who met Willie Smith in 1988, when she was a graduate student at Georgetown University and Smith was at the medical school. On a Friday in May, after a rowdy picnic for the medical students, Michele and several friends went on to another party at a nearby townhouse.

Willie Smith was also there. The party was wild and, Michele said in her sworn statement, "I got pretty drunk." Eventually, she was falling down. Her friends tried to get her to go home, and, holding her up, they all left the party. Michele, however, insisted she wanted to accompany them to a local bar. At that point, "Willie pulled up in his car and offered us a ride." When they reached the bar, Willie helped Michele out of the car. "He was holding me up," Michele said. She was beginning to feel sick, and they both recognized she was in no condition to keep on drinking. Michele remembered Willie saying, "I'll take you home."

Instead of taking her to her own home, he took her to his, a small cottage behind another townhouse. Michele knew Willie Smith in passing. "I never particularly liked him," she said. "He seemed very aloof, and he just wasn't very personable." She was surprised when he took her to his house. "I remember thinking, What's he doing?" But she wasn't worried. "He was somebody that I knew . . . somebody that I trusted . . . even though I didn't know him well."

Willie, she said, offered her marijuana. "You're sure it was

CHECKBOOK TALE: MERCER CHANGED HER STORY FOR *A CURRENT AFFAIR.*



marijuana?" one of the detectives asked. "It was in a bong, yes," Michele replied. She didn't feel like smoking. She got up and started toward the door. "He sort of made a joke, 'You're not going to get home; you can't go home.' . . . I figured I'd sleep on the couch, so I started to lie down on the couch." Smith, she said, made another suggestion. "He said, 'No, you can sleep upstairs,' so he sort of blocked me from sleeping on the couch." Instead, she recalled, he helped her up a spiral staircase to his sleeping loft, where he had a king-size bed. "I was very naïve, and I just thought he was going to be a gentleman and let me sleep in his bed."

She was wearing plaid Bermuda shorts and a short-sleeved shirt. Smith, she said, took off her shorts. "At that point I began to get a little scared, and I just said, you know, 'Stop it.' I just wanted to go to sleep." Smith didn't stop. He took his own clothes off and climbed into bed. "I tried to push him away, and he had his hands on me so I couldn't move." She realized then how much bigger he was. "I didn't want to get him angry. I was really afraid of him. I really thought he would hurt me." The idea petrified her. "It was terror, because suddenly you're out of control of your own body."

Smith, she said, let go of her to put a condom on, but she was too incapacitated by drink to move. "You just want to get up and run, but I was so out of it that I just didn't." A little while later, she recalled, Smith said, " 'Damn, this is my last condom' or something like that, and then he, like, tried to put his penis in my mouth." At that point, she lost consciousness. "I didn't want to do that. That's kind of where I lost it, and I just passed out."

SHE AWOKE THE NEXT MORNING WHEN THE PHONE rang. It was, she said, Smith's girlfriend. "He's motioning me to be quiet, you know, and he's going, 'No, there's nobody in my bed. How dare you call me at seven o'clock in the morning.' " Michele felt physically ill. "I had a hangover, and I felt horrible." She was supposed to start a new job that day, but she didn't feel up to it, and she phoned her roommate to see if her new employer had called. The roommate said the only call for her had been from her father.

The trial had great resonance because it came at a p

Michele was also trying to figure out what her reaction should be. "I didn't know, like, should I try to make the best of this and be pleasant, you know? Should I slap him in the face and walk out? What should I do? And if I go to medical school, I'm going to have to see him, I'm going to deal with him, so I might as well be nice. He has friends that are my friends, and, you know, I just didn't want to make it unpleasant."

Smith, however, was rather brusque, she said. "He kept saying he had to go to New York and I had to get out of there. He wasn't very nice to me." She went downstairs to the bathroom, she recalled, and threw up and took a shower. "I just felt disgusting," she said. With her hair wet from the shower, she and Smith went to the corner deli to buy orange juice and croissants and the newspaper. Her contacts hurt because they'd been in all night. "My eyes were all red and bloodshot and the sun was hurting them." They returned to the house, and Smith began reading the paper. "I was trying to make conversation. I was trying to be pleasant," she said. "I said something about the *contras'* being in El Salvador." Smith, she recalled, considered this an inane remark. "He just looked at me like I was completely stupid and said to me, 'No, Michele, the *contras* are in Nicaragua." She felt humiliated. "I just remember how dumb I felt and how I kept thinking, Was this all my fault?"

SHORTLY THEREAFTER, SHE SAID, SHE LEFT. SMITH "walked me to the corner and he said, 'See ya.' " And, she recalled, she did see him again on campus, "but I didn't speak to him." And she never reported the incident. "He shouldn't have done that, but on the other hand, I kept thinking, Well, maybe this was my fault. I got myself into this situation. You know, maybe I shouldn't have gone back to his place." And then she said, "It wasn't like he was a stranger jumping out of the bushes." She paused and added, "But you know, I think it was worse." And then she laughed.

Lisa's sworn statements showed a number of striking similarities to Michele's. A graduate of Andover and Wesleyan, she met Willie Smith in the summer of 1983 at a party in Manhattan, when she was the girlfriend of Willie's cousin Max Kennedy. "He was quite charming," she recalled. They talked and danced together. "I felt completely comfortable with him."

"Why did you feel comfortable?" prosecutor Moira Lasch asked.

"Because I felt he was in no way trying to come on to me."

"Was there any suggestion in the conversation of a sexual overtone?"

"None whatsoever."

Lisa was planning to spend the night in the apartment of David Michaelis, a free-lance writer whom she regarded as an "older-brother type of friend." But when Michaelis, who was also at the party, told Lisa he was leaving, she decided she wanted to stay. Smith, she said, suggested she end the night in the guest room of his parents' house, which was only a few blocks away. After midnight, she and Willie left the party and walked back to his parents' house.

Lisa had had a few glasses of wine at the party, but she didn't feel drunk, and she accepted a drink. Willie, she said, was "pretty drunk. He was kind of slurring his words, and his eyes were somewhat glazed."

They talked for a while, but Lisa felt tired. She said she told Smith she wanted to go to bed and asked him to show her the guest room. He led her up several flights of steps to a plain room with twin beds. "He said, 'This is the room,' and that was when he attacked me."

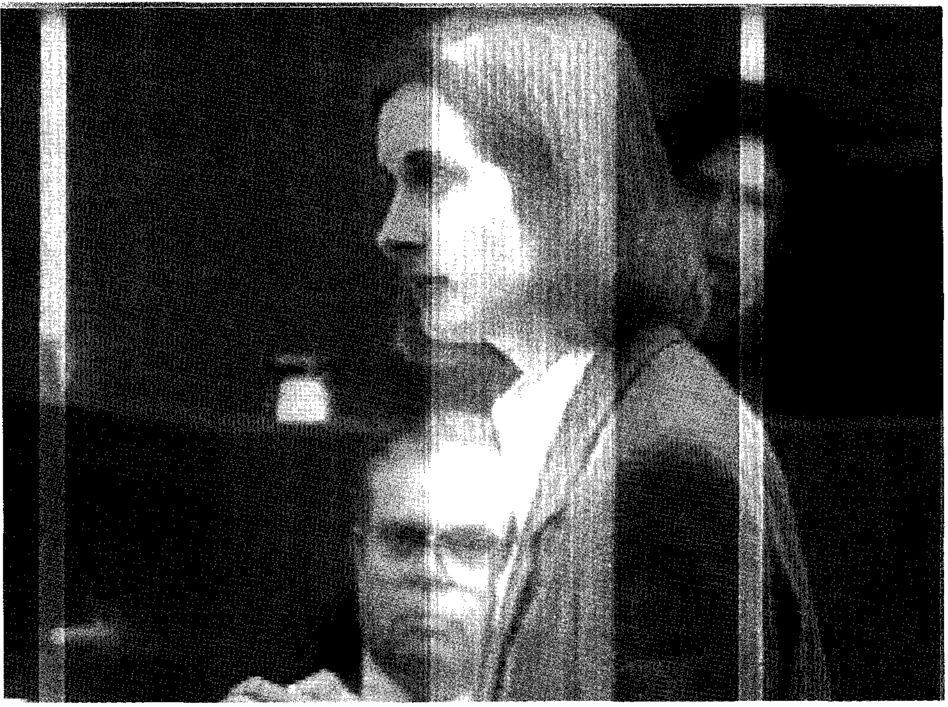
"What do you mean by 'he attacked you'?" the prosecutor asked.

"He stepped forward," she recalled, "grabbed me by the shoulders, and pushed me backwards and sideways onto the bed."

"What did he do after you were pushed down?"

INADMISSIBLE: THE JUDGE BARRED TESTIMONY FROM OTHER ALLEGED VICTIMS.

Judge Mary Lupo
CNN



STIFF AND SOUR: PROSECUTOR MOIRA LASCH WAS THE BUTT OF REPORTERS' JOKES.

"He stayed on top of me, he put all his weight on me, and he tried to kiss me and he put his hands on my breasts and up my dress."

"When you say he put his hands 'up your dress,' what do you mean?"

"He pushed his hand from the hem of my dress upwards towards my underwear."

"Did he actually touch your underwear?"

"Yes, he did."

"Did he fondle your genitalia?"

"Yeah, he did."

Lisa said she tried to push him off. "I said, 'What are you doing?' I said, 'Why are you doing this?' . . . I said, 'Stop.' I said, 'Willie, get the hell off of me.' "

"Did he say anything at all?"

"No."

Lisa, who was nineteen at the time, said she was afraid of protesting too loudly. "I was concerned that I not make . . . too much noise to wake someone up, because I felt that would be embarrassing and I was trying to be polite."

"Do you have any idea why you felt that way?"

"Some part of me . . . still believed that I was in someone's home at three in the morning and that I should be quiet because that's what a nice girl would do."

Willie himself, she said, was also telling her to be quiet. After a couple of minutes, she was able to wriggle out from beneath him, and they both stood up.

Smith, she said, apologized profusely. " 'I'm very, very sorry. I'm so sorry, I *didn't mean that*,' " the Jupiter woman recalled him saying. " 'I don't know what came over me. I'm sorry. That won't happen again. I don't know what came over me.' "

l of female rage not seen since the early seventies.

LISA, WHO RUNS AND LIFTS WEIGHTS, FELT SHE had succeeded in physically resisting him. "My entire body was focused on getting him off me, which must have made it difficult for him to continue."

But then, she said, Willie attacked her again. "Almost as if it was a repeat performance," she recalled. "He tackled me again, pushed me back onto the bed, and did the identical thing."

She said she responded even more aggressively this time. "What the hell are you doing?" she said she asked him. "You have no right to do this." He told her "to be quiet. To shut up." She again managed to wriggle free and told him that she was furious with him and was leaving. " 'I can't believe you attacked me,' " she recalled saying. "He tried to convince me that that wasn't what had happened." His explanation, she said, was "that he had just gotten a little carried away and made a pass at me." He also, she continued, tried to prevent her from leaving. "He was pushing me and grabbing me," Lisa said, "trying to get me not to leave."

Eventually, he allowed her to go. "One of the things working in my favor is that I really believed that there was someone home and that he did not want this scene to blow up."

She called her boyfriend, Max Kennedy, the next day. " 'I met your cousin Willie last night,' " she said she told him. " 'He's a sicko.' " But Max had already been called by Willie. "Willie had said to him, 'Hey, Max, I met your girlfriend last night. I'm really sorry. I made a pass at her.' " Max, she said, told her, " 'Oh, hey, it's no big deal. He just made a pass at you.' " She never called the police. "I frankly thought that nobody would think it was too much of a big deal because I hadn't been actually raped," she said. "Max was minimizing it. I started to do the same."

She never saw Willie Smith again but read about the incident in Palm Beach. About a week after the incident, she received a call from Max, with whom she remained on friendly terms although they had long since broken up. "The first thing he said was that he was very sorry he hadn't taken me seriously when . . . this thing had happened with Willie," she told the prosecutor. "He said, 'Sounds like Willie has a really big problem. He needs some help.' " She added that he said, " 'I think there are others too.' "

AND THEN THERE WAS LYNN. SHE, LIKE WILLIE, was a medical student at Georgetown when she met him at a party in Washington in the spring of 1988. "He seemed very quiet, attractive, well dressed," she recalled in a sworn statement given to Moira Lasch last July. During the party, several people, including Willie, talked about going over to a nearby Kennedy-family house for a post-party gathering. Willie, she said, encouraged her to attend: "He said it would be great to have me, there would be a lot of people there, and it would be fun."

She followed Willie in her own car to a small apartment on a Georgetown back street. When she arrived, she said, "he greeted me at the door, said, 'Everyone else should be showing up pretty soon; can I get you a drink?' " Once inside, she saw no one else was there, but, she said, "I just assumed they were on their way."

She and Willie had a drink, she said, and he mentioned that the family had a pool and he wondered if the others were out at the pool. He said it was within walking distance, just an alley or two away, and he suggested going over there. They had to take several twisting alleys to reach the pool, which was on the property of another large house. No one else, however, was in sight. Lynn and Willie made some small talk, she said, "but quite soon after we arrived, he began to take off his clothes, and almost immediately after he was nude he dove into the pool."

Lynn was somewhat taken aback. "It was very much of a surprise," she said. "I was nervous at that point." But she did not try to leave because it was close to midnight, the neighborhood was dangerous, and she wasn't sure she could find her way back through the twisting alleys. "When he noticed that I wasn't coming in, he got back out and put his clothes back on," Lynn said. They returned through the alleys to his apartment.

Once they returned, Willie handed Lynn the drink she had left there. The two of them were standing against the back of the sofa. Lynn put the drink back down. "At that point, he threw me over the couch and I landed on the floor on my back, pinned to the floor by his wrist with him on top of me."

Smith was 60 pounds heavier than Lynn. Holding her hands back, she said, he tried to kiss her neck. "I knew I wasn't a physical match for him, so I said to him, 'Willie, you obviously misunderstood something here. I . . . I think you should let me up.' "

"Why did you feel you had to say certain things to him?" Lasch asked.

"I felt like if I struggled, he probably wouldn't have let me up, whereas if I treated him like a normal person that didn't have any . . . violent tendencies that he might indeed act like a normal person. . . . I was frightened. I thought that if I didn't talk this fellow out of it, I was going to be raped."

Smith did not try to fondle Lynn's breasts or genitals, she said, and after five to ten minutes he let go of her arms and allowed her to get up. "After I got up, he wanted to show me the rest of the apartment, namely the upstairs, the loft," Lynn recalled. "He said, 'Why don't you come upstairs . . . look at the rest of the apartment . . . it's really neat.' "

Lynn did not want to argue with him and provoke his violent side again. She climbed three or four of the spiral steps, she explained, "just so that I could let him know that, yes, I was looking and it was nice."

She went back downstairs. Willie followed her and unlocked the front door. Lynn had not realized it was locked, and that made her even more frightened. "Well, good night," she recalled telling Willie. "I guess I can get myself to my own car."

What was seduction is now defined by some as rape.

THE STATEMENTS FROM MICHELE, LISA, AND Lynn are all merely allegations. Indeed, Black, in his pretrial efforts to bar testimony from the three women, went to great lengths to show that the alleged encounter with Lynn was not even a sexual assault; that while she said Willie tackled her, he had not, she said, fondled her. Black also argued that in the alleged encounter with Michele, she allowed Willie to take her clothes off, watched him put on a condom, stayed overnight with him, and became upset only the next morning, when Smith asked her to leave.

Still, the statements make for extremely depressing reading. They also demonstrate rather remarkable parallels with the Jupiter woman's story. She, too, she said, had enjoyed a social evening with Willie Smith and had then been attacked without warning. Some of the woman's most powerful testimony concerned the details of the attack. At times breaking into sobs, she described how she and Smith had walked on the beach and kissed before she turned back when he began taking off his pants to go swimming. At the top of the stairs leading up from the beach, she said, he grabbed her leg, but she was able to wrench free and then fled across the lawn. "I couldn't understand why my leg was being grabbed," she said. "I thought maybe he was playing. I can't play that way. My neck was broken years ago, it can break again, and I need to take care of my child. I started running, to get away, to explain I can't play that way. He tackled me."

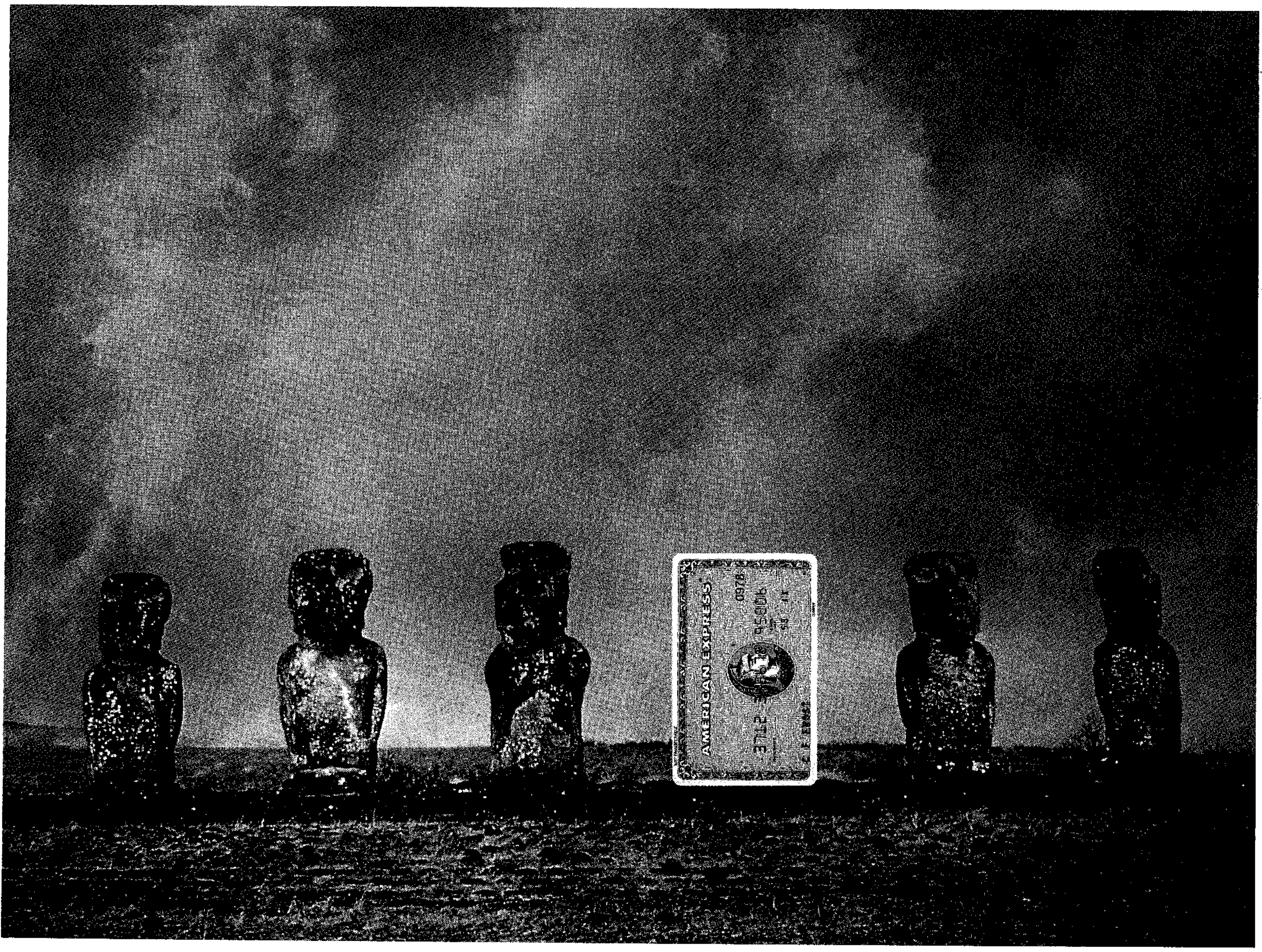
TO POINT OUT THE SIMILARITIES BETWEEN THE Jupiter woman's allegations and the statements of the three other women, the prosecution produced a large chart showing that all four women were young, "attractive brunettes," in the prosecutor's words. All met the defendant at social gatherings, when they were unescorted, and all knew who he was. All of them found him to be "nice," "friendly," "a gentleman" who inspired "trust." All were "enticed" by the defendant into his "territory under false pretenses"; no preliminary "sexual innuendo" took place. All were the subject of "violent, sudden" attacks without provocation; all were surprised by the "sudden, ferocious" change in Smith's behavior; all were equally surprised by his "indifferent, aloof" behavior afterward.

Roberts argued that under what is known as the Williams rule, after a case in which a man raped several women by hiding in the backseat of their cars, the testimony of these witnesses should be admitted because they were "relevant to show he had a plan." They would also "rebut the anticipated defense of consent" by corroborating the prosecution's pretrial arguments that Smith had a history of coercive sexual encounters.

Roy Black argued in return that the similarities were "hardly unique" to such an offense. He pointed out that in date-rape cases, the woman always knows the man and has almost invariably met him in a social situation. Furthermore, she of course would have to be unescorted, or no opportunity for the ensuing date would arise, and of course she would like or trust him, since otherwise she would not go out on the date. Finally, he said, of course any attack would be sudden and surprising, since that was the nature of a sexual attack. These common characteristics, Black concluded, did not amount to a "signature" identifying a particular criminal's modus operandi. The Williams rule, Black said, "cannot be used merely to show he is a bad man likely to commit crimes. That's exactly what's not allowed under the rule."

Judge Lupo sided with the defendant, and Black probably did have the law on his side. If it was unfair to introduce evidence about the woman's past behavior, it was even more unfair to introduce evidence about Willie Smith's. Lawyers who defend mobsters like to say, when asked about their client's guilt, that they probably did it but shouldn't have gone to prison, because the state didn't have the evidence to convict. As a result of the ruling, the chances that Smith will be acquitted have improved considerably. He now has a week or more to present his version of events. Pausing briefly to talk to reporters outside the courthouse during the first day of the Jupiter woman's testimony, he conceded her story had been "sad and dramatic," and he asked everyone for "patience" until he could tell his version. He will have to be convincing.

Things looked like they might be going Willie's way early in the trial when the Jupiter woman's friend, Anne Mercer, admitted she had changed elements of her story, intensifying the incrimination of the Kennedys after being paid $40,000 for appearances on *A Current Affair*. But in two days on the stand last week, the Jupiter woman herself, strong-featured, pale, dressed simply, her chestnut hair done in sweeping bangs and a sleek, forties-style shoulder cut, presented a powerful portrait of a single woman, largely housebound with a chronically ill child, who had gone out in a new dress for a rare evening of relaxation with friends and who, as she climbed the stairs from the beach to the Kennedy house, thinking how she had finally accepted the urgings of her mother and her psychologist by enjoying herself for a change, was tripped, chased, tackled, and raped on a lawn by a pool that reflected the brilliant moon. It was a disturbing picture, and it left Willie Smith with a lot of explaining to do. ■



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MEN ON

Forget All the Hand-wringing: The Claren
America Than Anyone Realized. Th

DURING THOSE THREE EXTRAORDINARY DAYS IN mid-October when the Senate Judiciary Committee reconvened to listen to Anita Hill's testimony and Clarence Thomas's response, it was obligatory for editorialists and politicians and, of course, the nominee himself to decry the process, to proclaim that somehow something had gone terribly wrong and the result was this "repellent spectacle," this "nightmare," this "disgusting tragedy," this "degrading circus," this "travesty," this "hallucinatory allegory."

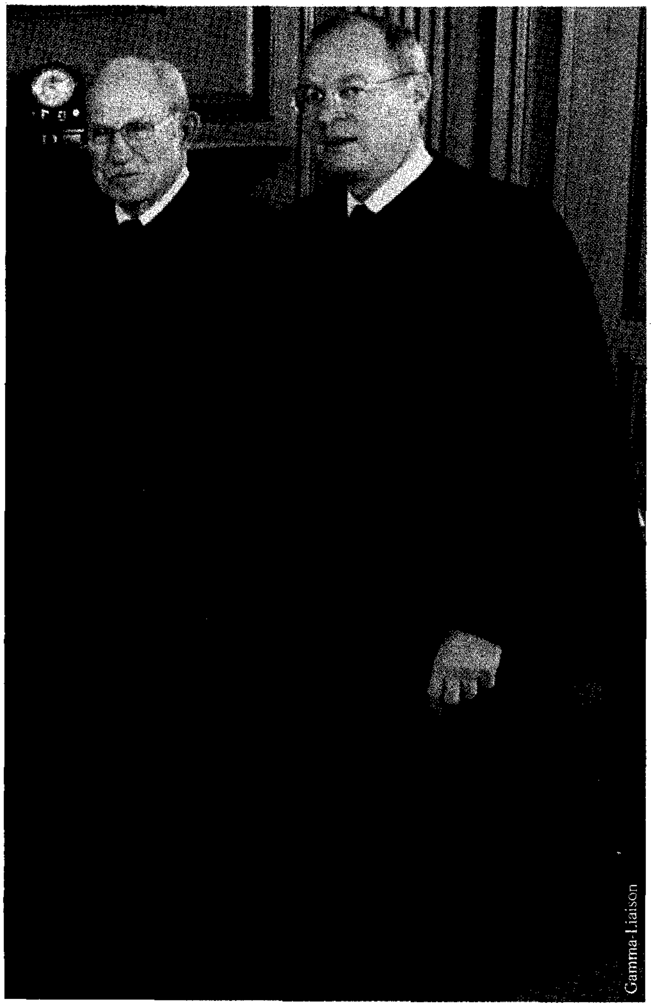
And it was not just the hearings themselves that were so awful, it was *what they said about the country.* Nearly everyone agreed, with a lot of solemn head-shaking, that it was a dark day for America, a new low, an indictment of the nation's political collapse, a metaphor for our moral bankruptcy. "This is obviously not what America should be," declared Senator Herbert Kohl of Wisconsin. Politicians, who were conducting the hearings, and the press, which provided saturation coverage, had all decided that the correct tone to take toward the hearings was one of pious lamentation—the long face, the woeful voice—to moan again and again that the whole affair was horrible, disgraceful, sickening.

Thomas himself went so far as to suggest the hearings might have actually dealt the nation a fatal blow. "My question [is] Will the country survive?" he said lugubriously. Floyd Abrams, the experienced First Amendment lawyer, was the only one I heard who was willing to depart from this hypocritical posturing. "This is not so awful," Abrams said on Court TV during the weekend the hearings were reopened. "Everyone proceeds as if we should be wearing black crêpe over our arms. It's unseemly, but we live in a rich, textured, powerful country. We can take it. . . . It's not destroying anything."

Indeed, now that several weeks have passed and the hysteria has subsided, it has become possible to take a more detached look at the hearings and their implications—or, more

TRIAL II

iomas/Anita Hill Hearings Taught Us More About
ere Actually a Triumph • By John Taylor



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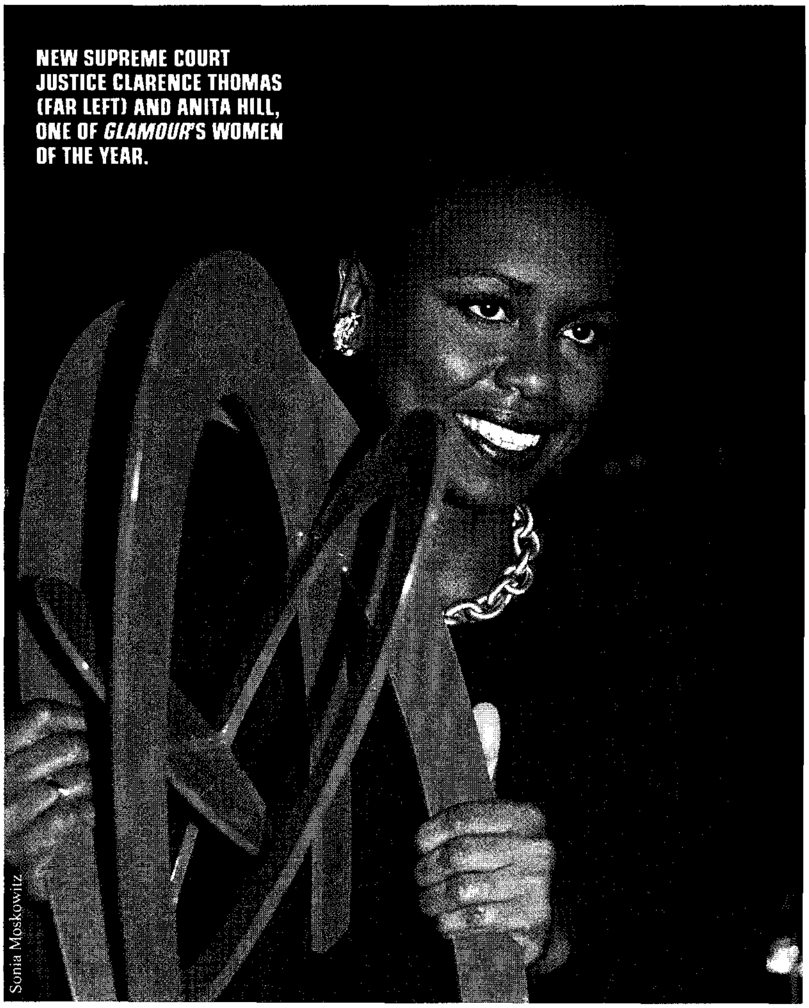


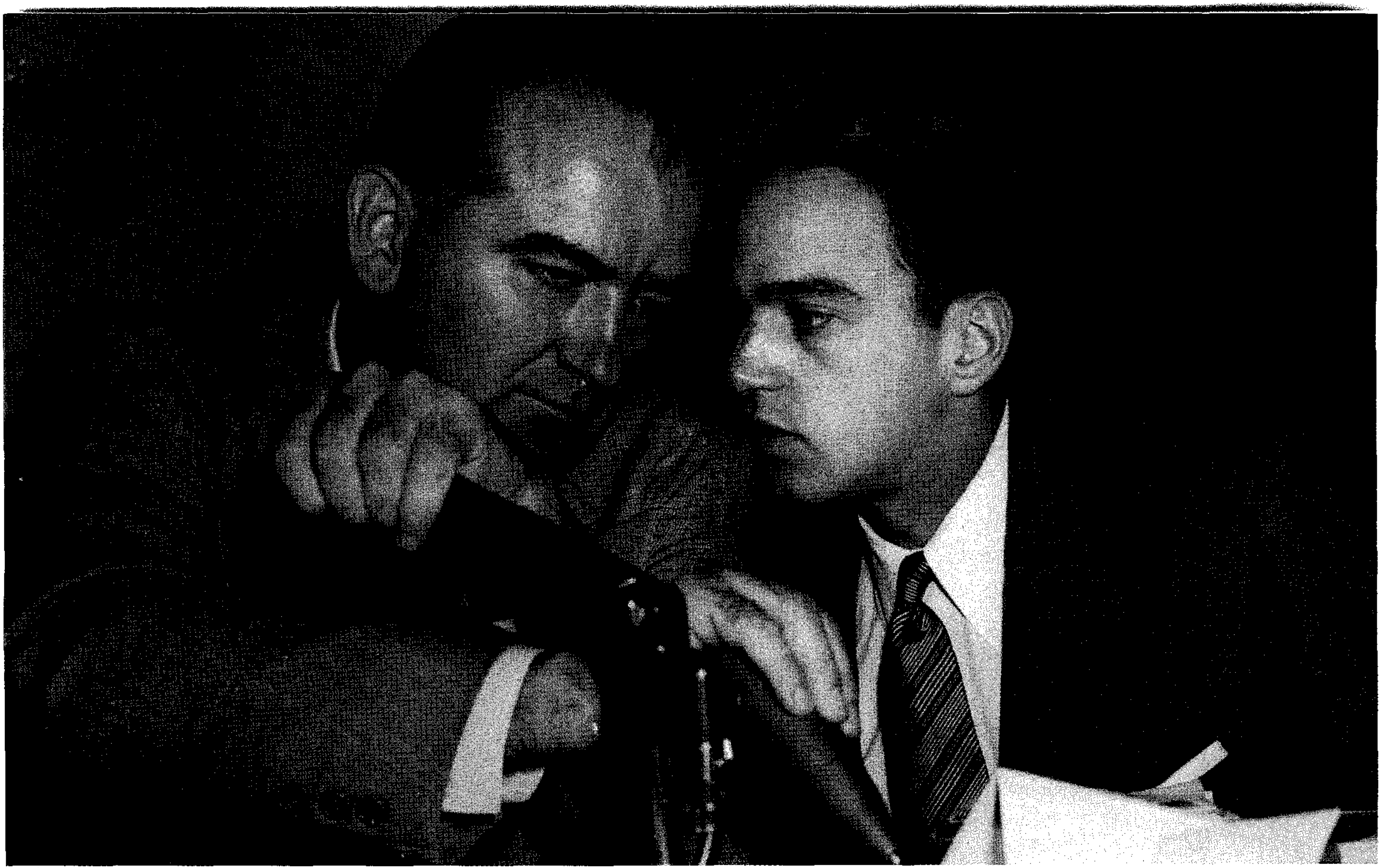
NEW SUPREME COURT JUSTICE CLARENCE THOMAS (FAR LEFT) AND ANITA HILL, ONE OF *GLAMOUR*'S WOMEN OF THE YEAR.

Sonia Moskowitz

accurately, the implications that all manner of people and interest groups tried to wring from them—and the first thing that becomes clear is that Abrams was right. The second round of the Thomas hearings, like the Senate hearings in 1954 that led to the downfall of Joseph McCarthy, and the Watergate hearings in 1973–1974, ranks as one of the truly great moments in televised politics. But as significant as the McCarthy and Watergate hearings were, they remained purely political in scope. The Thomas hearings transcended politics. They distilled and articulated the racial and sexual anxieties of the day. But in doing so, they served a variety of purposes. They were actually useful. They were good. They worked.

Another popular cliché about the hearings was that they had permanently damaged those involved. But having sat down and rewatched tapes of the hearings and also studied the attendant press coverage, I think it is also clear that—despite the mood of despair constructed by the media and evoked by *Time*'s anguished rhetorical question "Could anyone possibly declare victory when the spectacle was so repellent?"—nearly everyone came out ahead. Clarence Thomas certainly did. He may have had to endure a few days of embarrassing inquiry into his sexual conduct, but he is now an associate justice of the Supreme Court and for the next 40 years or so will decide what Americans can and cannot do to themselves and one another. His embarrassment was a price worth paying for someone who didn't deserve the job in the first place and who, it seems clear from rewatching the tapes, must have said something to upset Anita Hill.

Hill was a victor as well. Senator Alan Simpson, who was one of the losers, ominously warned that Hill would be "destroyed" by testifying, but the truth is that the hearings were the greatest thing that ever happened to her. She has done more than any woman in years to draw attention to the cause of women's rights, and as a result, she has gone from obscure law professor to international feminist symbol, one of *Glamour*'s "Women of the Year," an avidly sought-after speaker who in the weeks



SENATOR JOSEPH MCCARTHY AND ROY COHN DURING THE ARMY-MCCARTHY HEARINGS IN 1954.

after the hearings was busy flying to New York and Washington, D.C., to attend receptions in her honor.

Similarly, the hearings were a windfall for feminists in general, since they forced the entire country to grapple with the issue of sexual harassment. Catharine MacKinnon, a law professor at the University of Michigan who developed the "hostile environment" theory that was accepted by the Supreme Court in 1986 as a form of sexual harassment—and who also likes to argue that marriage, prostitution, and sexual harassment are indistinguishable—crowed that the hearings provided an opportunity to conduct a national teach-in on how men mistreat women. In interviews with Tom Brokaw, Ted Koppel, Jim Lehrer, and Phil Donahue, MacKinnon inveighed against sexual relations in the workplace. And the message was heard. Even an organization as tame as the Hearst magazine group, to give just one example, posted new rules after the hearings, describing and forbidding sexual harassment.

Many of the hearings' more ludicrous moments evok

The hearings were also a victory for the public. They confronted people with an important national issue, engaged them in the political process in a time of growing voter apathy, and exposed them to a range of successful, self-confident black Americans who confounded the stereotypical images of blacks that are so prevalent on television in programs like *In Living Color.* At the same time, the hearings were riveting drama, and that, more than anything else, accounted for the astronomical Nielsen ratings and the fact that so many viewers were actually sorry to see them end.

Almost every element of literary narrative was present. Conflict, of course, is the source of drama, and in the hearings, two sympathetic or at least vivid characters were drawn, both of them against their will, into a deadly encounter. The hearings contained the resonant imagery and unforgettable dialogue of all great drama. And as in the masterpieces of Sophocles and Shakespeare, they centered on one of those moments when life's veneer of predictability and routine is stripped away and the essential surrealism of existence asserts itself.

After all, Thomas was only two days away from assuming one of the most dignified positions in American society—one of the few positions, in fact, that retain the aura of absolute dignity—when Anita Hill rose up like the very incarnation of female revenge to accuse him not just of pressuring her for dates but, the implication of the porn movies was clear, of voyeuristic bestiality.

The temptation to draw literary parallels became irresistible. Lionel Tiger, an anthropology professor at Rutgers, called the hearings "a reversal of *The Scarlet Letter,* in which it's the male who bears the stigma of alleged sexual violation." Thomas himself appreciated the literary quality of the hearings, saying at one point, "This is Kafkaesque." So did Thomas's supporter Senator Alan Simpson, who said, "Shakespeare would love this. This is all Shakespeare. This is about love and hate, and cheating and distrust, and kindness and disgust and avarice and jealousy and envy." And indeed, Simpson's astonishing final speech very much resembled the closing soliloquy of some Elizabethan character who has come unhinged by the events he has witnessed.

THE ONE TRADITIONAL DRAMATIC ELEMENT THAT the hearings lacked was a tidy resolution. Unlike the McCarthy hearings and the Watergate hearings, which were processes of discovery that in the end revealed the true character of McCarthy and Nixon, the Thomas hearings did not produce the truth. They began and ended with an allegation and a denial. Furthermore, each argument or piece of evidence brought in to support the

Photograph by AP/Wide World.

allegation or the denial was canceled by an equally effective argument and piece of evidence from the other side. It was impossible to believe that Anita Hill was lying, yet there was no pattern of harassment by Thomas. And although most women try to put as much distance as possible between themselves and the men who harass them, according to Billie Wright Dziech, an author of two books about sexual harassment, Hill not only followed Thomas from the Department of Education to the EEOC, she maintained friendly relations with him after leaving the government altogether.

But the symmetric convolutions of the case, the exquisite balance between the evidence supporting Hill's allegations and the evidence refuting it, meant that the relationship between Hill and Thomas was ultimately opaque. It was an empty vial, a tabula rasa, a text—to approach it like a deconstructionist—with no intrinsic meaning, susceptible to a number of conflicting but equally valid interpretations. Furthermore, to continue with the deconstructionist approach, any attempt to establish a meaning represented nothing less than a power play by an interested party with a specific political agenda. And so what proved as fascinating as the hearings themselves was the attendant battle among various factions and interest groups to impose their own terminology on the hearings and thereby define their meaning. The spin was the story.

For feminists, the hearings were a morality play about the "sex/gender system." The mere cast of characters, progressives in general believed, revealed the inherent sexual and racial inequities in American society. There was a feeling that it was somehow unjust for fourteen white men to be sitting in judgment on a black woman's charges about a black man, though, since the majority of women polled during the hearings said they believed Thomas and the majority of blacks said he was treated fairly, it is hard to see how a change in the composition of the committee would have affected either the way the proceedings were conducted or their outcome.

Stanley Fish, a professor of English and law at Duke University, said recently that "any effective use of language is bullying, whether the bullying is obvious or covert," and Thomas shamelessly tried to bully his liberal opponents—who were already uncomfortable with the racial imbalance of the hearings—by portraying the process as a "high-tech lynching" for "uppity blacks." And this provided perhaps the most stunning irony in a situation riddled with ironies: Thomas, a man who had benefited from affirmative action, then rejected affirmative action, and then enjoyed preferential treatment by conservatives precisely because he was a black man who had rejected race-based social policy, was cynically exploiting race to defend himself against a sexual-harassment charge on which race had no bearing whatsoever.

e theatrics of McCarthy.

While conservatives were in no position to shriek about racial injustice, they reinforced Thomas's theme of persecution by casting the hearings, and the leak that provoked them, as part of a liberal conspiracy. To expose the imagined plot, they used precisely the sort of innuendo Joseph McCarthy had used to smear supposed Communist sympathizers in the State Department and Hollywood during the fifties. Many of the more ludicrous moments of the hearings—Senator Orrin Hatch waving his copy of *The Exorcist,* Senator Simpson claiming to have incriminating evidence about Hill—evoked the theatrics of McCarthy, though, in another of the many ironies, the conservatives claimed that it was the liberal critics of Thomas who were guilty of McCarthy-type tactics. "This is far more dangerous than McCarthyism," Hatch warned at one moment in the testimony.

To cynical observers, the intricate structures of these ironies defied any reduction to partisan politics. They demanded an overtly literary interpretation: the hearings as a parable of political dishonesty. Bush's lie that Thomas was the "best" choice for the Supreme Court led, in this view, to Thomas's lies about his opinions on legal issues and ended with his lies about his relationship with Anita Hill. And since, according to this theory, Thomas was never successfully trapped in his lies, the point of the parable is that lying is not only rewarded in American politics today, it is the defining condition.

At the same time, the hearings showed just how easy it is today for almost anyone to say almost anything about somebody else. The proceedings were likened to "a Salem witch trial in reverse." The unforgettable John Doggett III had been brought in to discredit Anita Hill. During Doggett's testimony, Senator Howard Metzenbaum tried to discredit *him* by introducing allegations that he had once kissed a woman in his office. Doggett dismissed this as an insane fantasy, and at that point it became clear that this process of discrediting a witness by bringing in yet other witnesses with stories about past sexual misconduct could go on and on and on until virtually everyone in the country was linked in one grand chain of romantic delusions and rejected sexual advances.

ONE OF THE MORE INTERESTING SIDE EFFECTS of the hearings was the degree to which they illustrated the convergent views of puritanical feminists and puritanical conservatives. Both groups found it politically useful to insist that the remarks Thomas was alleged to have made to Hill were inhumanly monstrous. "That stuff we listened to, I mean, you know, come on, from the *moon*" was how Alan Simpson so eloquently described the charges against Thomas.

But according to the feminist view that struck such a responsive chord this fall, men in fact are twisted monsters whose perverse behavior seems utterly alien to women. "Are You From Another Planet, or What?" was the title, neatly echoing Simpson's remark, of a four-page special section in the *Wall Street Journal* on sex in the office that ran in the wake of the Thomas hearings and that had the subtitle "Men and women now work side by side, but still look at each other with fear and bewilderment."

FEMINIST GURU AND LAW PROFESSOR CATHARINE MACKINNON.

By emphasizing the supposed horror of Thomas's alleged comments, feminists could support their contention that the lewd language and pornographic materials so prevalent in American society are tools men use to subordinate women. This enabled them to underscore their familiar point that sexual

Photograph by Donna Terek/Detroit *News.*

THE HEARINGS WERE CALLED “A REVERSAL OF *THE SCARLET LETTER.*”

harassment is about power, not sex, and to make their more radical suggestion that this behavior is grounded in the very idea of what it is to be a man. “Masculinity is defined, among other things, in terms of one’s ability to rape women,” Catharine MacKinnon has said.

Conservatives, on the other hand, needed to establish that the comments Thomas was accused of having made were so foul, so vile, so odious that it was inconceivable that the presentable, well-dressed man at the witness table could have ever said anything like them. Orrin Hatch called the remarks “gross, awful, sexually harassing things, which if you take them in combination would have to gag anyone.” Anyone who heard those sorts of remarks, Hatch felt, would have to run screaming from the room, hands clamped over ears. “These are *gross,*” Hatch said. “I don’t know why *anybody* would put up with them, why *anybody* would respect or work with another person who would do that, and if you did that,” he told Thomas, “I don’t know why anybody would work with you.”

Intensifying his rhetoric, enlarging the monstrosity of the alleged comments at each point to make it increasingly difficult to accept that Thomas might ever have said anything of that nature, Hatch finally suggested that someone who used such language would have to be psychotic. “Cumulatively, these charges, that were made on all kinds of occasions, they’re unbelievable,” he said, throwing up his hand to indicate his failure of comprehension. “That anybody could be *that* perverted—I’m sure there are people like that, but they’re generally in insane asylums.”

Thomas himself went to hilarious lengths to portray himself as a man of such moral purity that he would find that sort of talk even more offensive than the ordinary person. He told Senator Joseph Biden that even if the two of them were simply sitting around watching a football game, he would never use language that he would not also use in front of women at the office. He bragged that he “summarily” fired Angela Wright when he was told by another employee that Wright had referred to someone in the office as a “faggot.”

“That was more than enough for me,” Thomas said sanctimoniously.

“That’s kind of the way you are, isn’t it?” Alan Simpson asked him, oozing satisfaction with the nominee’s moral rectitude.

“That’s the way I am,” Thomas replied.

All of this rhetorical posturing made it impossible for either feminists or conservatives to concede that the remarks Thomas was alleged to have made are not only common but in some segments of American society an almost obligatory form of discourse. After all, the United States is an extremely vulgar country. Simply to walk down the streets of most major cities, to listen to contemporary rock or rap, is to be exposed to a constant barrage of obscenities. And despite all the fulminating about its satanic implications, the one remark that Hill could recall in detail—“Who has put a pubic hair on my Coke?”—was so tame it could pass for a line of dialogue in one of the trashier sitcoms. It was seen by many people as a moronic joke made by a lonely guy that invited little more than a tart response like “Don’t be a jerk.”

Few were willing to defy t

Few people were willing to defy the stylized indignation of both feminists and conservatives. One who did was Orlando Patterson, a professor of sociology at Harvard and the author of *Freedom,* a winner of this year’s National Book Award. “With his mainstream cultural guard down, Judge Thomas on several misjudged occasions may have done something completely out of the cultural frame of his white, upper-middle-class work world, but immediately recognizable to Professor Hill and most women of southern working-class backgrounds, white or black, especially the latter,” he wrote in the New York *Times.* “I am convinced that Professor Hill perfectly understood the psychocultural context in which Judge Thomas regaled her with his Rabelaisian humor (possibly as a way of affirming their common origin), which is precisely why she never filed a complaint against him.”

To make such observations, however, was to provoke the wrath of women claiming that men were denying the validity of Hill’s “experience of violation” and were yet again trying to define reality for women by telling them what they should and shouldn’t find offensive. “Men just don’t get it, do they?” was the feminist retort, echoed by everyone from Geraldine Ferraro to Gloria Steinem. Thus it was that the hearings unleashed an orgy, so to speak, of male bashing. At a Take Back the Night rally in Washington after the hearings, the ills of the world were blamed on the partriarchal social order, and men were encouraged to renounce their masculinity and read *Refusing to Be a Man,* by John Stoltenberg, the male feminist who argues that “the ethics of male sexual identity are essentially rapist” and that “the idea of the male sex is like the idea of an Aryan race. . . . It is a political entity that flourishes only through acts of force and sexual terrorism.”

Individual men went through contortions of self-disgust. In an unsigned piece in *The New Yorker,* a young man confessed that “men define reality, and women seek refuge within the interstices of those definitions.” He lacerated himself for insensitivity because, although he considered himself a feminist, his wife, mother, and sisters “had experienced things I had not and had tried to tell me truths I had chosen not to hear.” At a dinner party I attended the week after the hearings, the host, Robin Bossert, a video director who is married and has a son, announced that he found the behavior of the senators on the committee so abominable that “from now on I’m going to vote for

Photograph by the Bettmann Archive.

women politicians whenever I have a chance; I don't care about their political affiliations. So many men shouldn't have power."

WHEN HUMAN BEINGS ARE UNDER stress, according to Kent Bailey, a psychologist at Virginia Commonwealth University, they tend to regress to ancient patterns of behavior, gender-survival strategies that were established during the Paleolithic era and remain imprinted in the deep sub-cortical recesses of the brain. For males, the pattern is that of the belligerent hunter-warrior. And Thomas's reaction to Hill's charges had all the characteristics of a deep sub-cortical response. "In some situations," says Bailey, "a return to our primitive natures represents the only avenue of escape from a desperate situation." Instead of using the upper, more recently evolved layers of the brain to reason about why Hill might be saying what she was saying, Thomas set out to defy her through the blind (literally, since he refused to watch her testimony) assertion of his own will. "What I have said to you is categorical," he told the Senate Judiciary Committee, "that *any* allegations that I engaged in *any* conduct involving sexual activities, pornographic movies, attempted to date her, *any* allegations, I deny. *It is not true.*"

Yet another irony of the hearings was that Thomas enlisted this brute defiance in an effort to wrest away from Hill the status of victim. Both Hill and Thomas took elaborate steps to establish themselves as victims. Although Hill was a Yale-law-school graduate and at the time a lawyer in an agency designed to combat sexual harassment, although *The New Yorker* called her "striking and exceptionally self-confident," she couldn't be held responsible for failing to complain about Thomas or look for other work sooner. She was "helpless." Thomas's behavior, she said, made her feel "humiliated," "troubled," and "distressed." Thomas, for his part, claimed, "I am a victim of this process."

It was frequently noted that the Thomas-Hill hearings were as salacious as anything ever discussed on the most shameless television talk shows. "It set a new high that Phil Donahue and Geraldo Rivera will never be able to equal," the veteran Washington lawyer Lloyd Cutler said at one point. The hearings did, of course, provide almost unparalleled opportunities for voyeuristic titillation. But what was also striking, though it went unremarked at the time, was how the hearings seemed to have appropriated the structures of the television talk show when it came to establishing victimization.

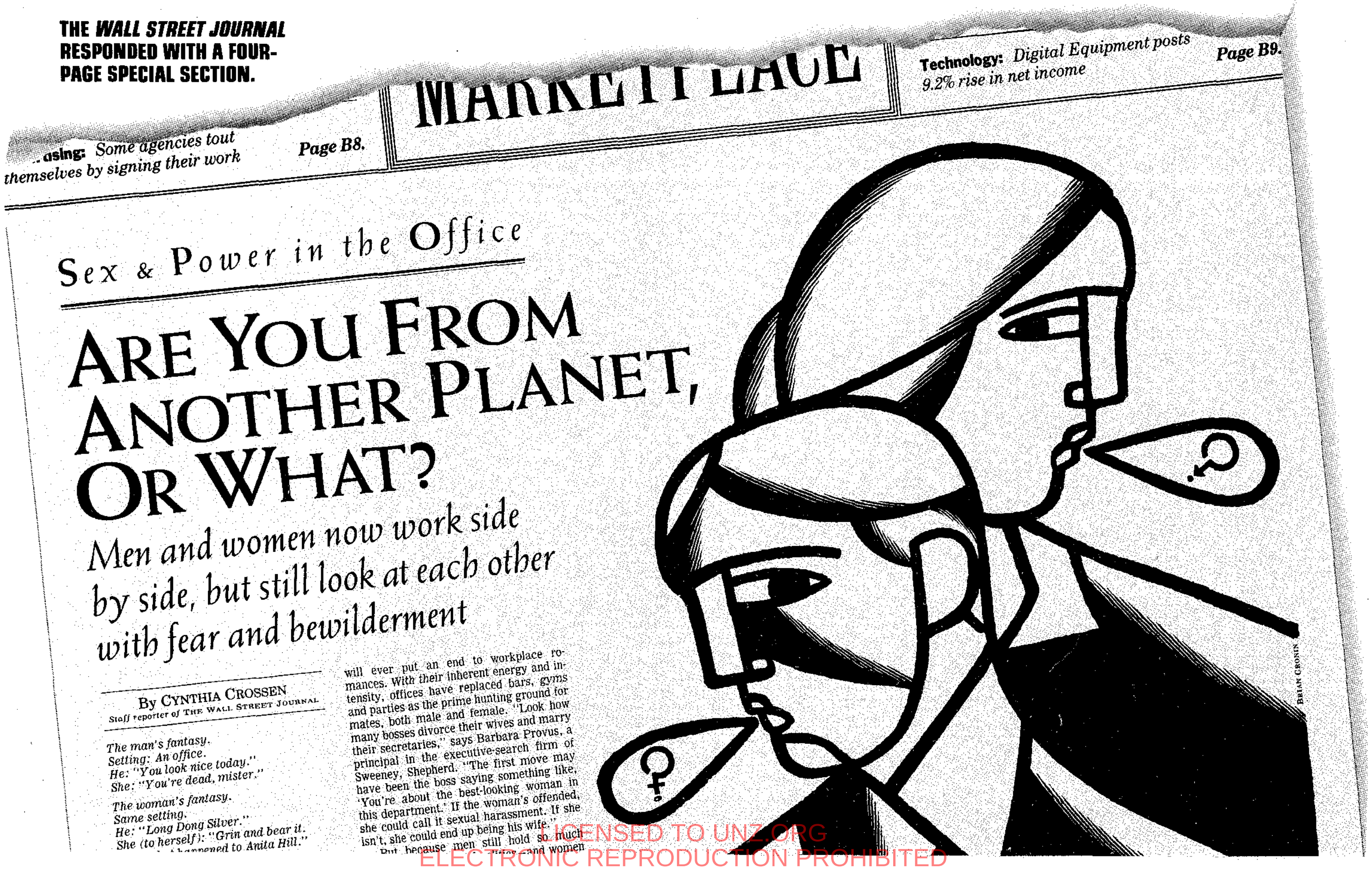
Victims are a staple on these programs, and their appearance consists of several ritualized tropes. The first trope is to evoke pity and horror by showing the wounds. This takes place at the behest of the host, the confessor figure whose role is to elicit the lurid or gruesome details, plumb them for the moral, and then offer absolution, which the innocent need even more than the guilty. Thus, at the hearings, Hatch, in his role as confessor-host, asked Thomas to describe the pain he had suffered from being accused of sexual harassment. "Tell us what it feels like," he encouraged the judge.

Thomas eagerly complied. "I think I've died a thousand deaths," he said. If Anita Hill claimed to have become sick because of the comments she alleged Thomas made, well, her allegations had made the judge sick, too. He said he had lost fifteen pounds in two weeks as a result of anxiety over Hill's charges. He was unable to eat, to drink, to sleep. But even worse than that, he told the senators—and here he executed the second trope in the talk-show confession—was the harm this had done to his faith. He was, he told the senators, "losing belief in the system."

Thomas then proceeded to the next stage in the ritual of victimization: the declaration that he was "a survivor." Senator Dennis DeConcini, another confessor figure—Thomas had many—primed him with the overwrought talk of spiritual redemption that the television hosts pour on their victim guests. "What does it do to somebody?" DeConcini asked. "Can you

ylized indignation of both feminists and conservatives.

THE *WALL STREET JOURNAL* RESPONDED WITH A FOUR-PAGE SPECIAL SECTION.



..**asing:** *Some agencies tout themselves by signing their work* **Page B8.**

MARKETPLACE

Technology: *Digital Equipment posts 9.2% rise in net income* **Page B9.**

Sex & Power in the Office

ARE YOU FROM ANOTHER PLANET, OR WHAT?

Men and women now work side by side, but still look at each other with fear and bewilderment

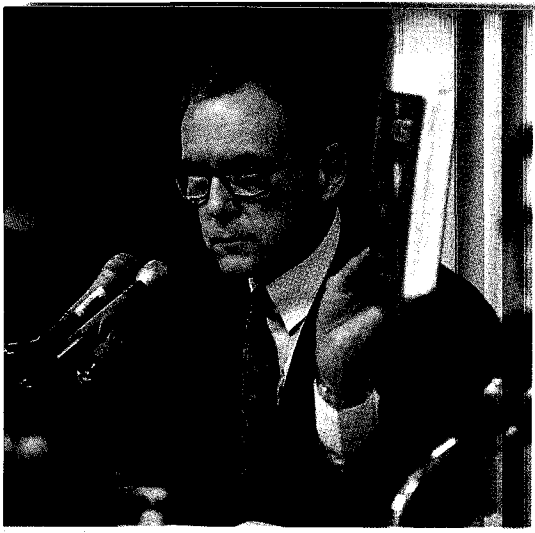
By CYNTHIA CROSSEN
Staff reporter of THE WALL STREET JOURNAL

The man's fantasy.
Setting: An office.
He: "You look nice today."
She: "You're dead, mister."

The woman's fantasy.
Same setting.
He: "Long Dong Silver."
She (to herself): "Grin and bear it. ... happened to Anita Hill."

will ever put an end to workplace romances. With their inherent energy and intensity, offices have replaced bars, gyms and parties as the prime hunting ground for mates, both male and female. "Look how many bosses divorce their wives and marry their secretaries," says Barbara Provus, a principal in the executive-search firm of Sweeney, Shepherd. "The first move may have been the boss saying something like, 'You're about the best-looking woman in this department.' If the woman's offended, she could call it sexual harassment. If she isn't, she could end up being his wife."

But because men still hold so much ... and women



THE DEVIL AND SENATOR ORRIN HATCH.

be reborn from the loss you have suffered? How do you cope with it?"

"Yeah, I'll survive," Thomas told the committee, declaring twice that regardless of what happened in the Senate, he would continue to drive his car, mow his lawn, and eat Big Macs. "I can heal."

And not only was Thomas a survivor but, he went on, flawlessly executing the final trope of the talk-show victim, he had grown from the experience. And again DeConcini was there, prompting him, this time offering the hope of absolution: "Through this god-awful experience, *you* will be more sensitive." Yes, Thomas piously agreed. "This has heightened my awareness," he said. From now on, he would be even more sensitive about "due process, privacy, equal protection, fairness."

THOMAS ENJOYED A PRONOUNCED ADVANTAGE IN the struggle between himself and Hill to define their relationship. Hatch reminded him that he was innocent until proven guilty, and Biden told him he would be given the benefit of the doubt. Aside from the presumption of innocence, certain members of the committee—sitting at the green baize table in a sort of satirist's tableau, the fourteen senators included a lecherous drunk, a plagiarist, an influence peddler, an ancient Dixiecrat, a pock-faced bully, and a sermonizing bishop—invoked their own moral failings to avoid responsibility for passing judgment on Thomas. "I've sinned," confessed DeConcini, who was rebuked earlier this year by the Senate Ethics Committee for his involvement with Charles Keating, the central figure in the savings-and-loan scandal. In a speech asking who among them would cast the first stone, he continued, "I can't cast that stone. There isn't anybody perfect on this side, either."

"I'll survive," Thomas told the committee. "I can heal."

That, of course, did not prevent certain senators from casting stones at Hill, however, and in the most outrageously demagogic fashion. In addition to claiming that she was a liar, an erotomaniacal fantasist, and part of a liberal plot, at least one of Thomas's supporters went so far as to suggest that she was nothing less than a sexual deviant.

"What do we know about Professor Hill?" Alan Simpson asked, and then in an ominous tone answered his own question. *"Not very much."* Drawing out his words, drenching them with sarcasm and scorn and disgust, he said, "I'm waiting for 105 days of surveillance of Ms. Hill, and then we'll see, you know, who ate the cabbage, as we say out in the wild West."

Warming to his subject, the senator from Wyoming wagged his mottled head, pulled at his ear, and peered over the reading glasses perched at the end of his long, sharp nose. "And now I really am getting stuff over the transom about Professor Hill." Opening his jacket as if heaps of correspondence would cascade forth, he said, "I got letters hanging out my pockets, I got faxes, I've got statements from her former law professor, statements from people that know her, statements from Tulsa, Oklahoma, saying WATCH OUT for this woman."

By that point, Simpson had become so hypnotized by this apparition of sexual degeneration he had conjured up that he couldn't stop himself. With rising indignation, he went on, "But nobody's got the *guts* to say it because it gets all tangled up in this *sexual-harassment crap.*" Simpson was now almost beside himself with fury. Spluttering, pounding the table, he practically shrieked, "If we had 104 days to go into *Ms. Hill, her* character, *her* background, *her* PROCLIVITIES, and all the rest, I'd feel a lot better about the system."

And there it was, one of the most astounding moments of the entire drama. The senator, setting out to discredit Anita Hill, ended up revealing himself as a rabid misogynist. The audience, in the committee chamber and across the nation, was dumbstruck.

IN THE AFTERMATH OF NATIONAL POLLS SHOWING THAT women as well as men believed Thomas by a margin of more than two to one—polls that the full Senate took into consideration before confirming Thomas—the supporters of Anita Hill were forced to argue that the hearings had been unfair. They showed, her supporters said, that whenever a woman accuses a man, her character, not his behavior, becomes the issue. Furthermore, Hill was said to have been cheated by the scheduling. She testified on Friday, when most people were at work, while Thomas appeared on Friday night during prime time and throughout the day on Saturday, when more voters were watching. Furthermore, Hill was deprived of the aggressive advocacy on her behalf that Thomas enjoyed in Hatch and Senator Arlen Specter.

But none of those complaints alters the central fact that, without additional evidence, the case still boiled down to her word against his. And in a case where a judgment is to be made based entirely on someone's accusation, the accuser's character and motivation are relevant. To say that female accusers should be exempt from questioning about their character is to demand a special category of protection for women alone. Male witnesses regularly have their character called into question when it suits the purposes of the opposing lawyers. Indeed, the ridicule heaped on John Doggett showed that a man can just as readily have his character, and even his mental stability, questioned when he brings a charge against a woman.

What many people were probably saying when they told pollsters they believed Thomas was that it wasn't fair to deprive him of the nomination based on what had come out. To keep Thomas off the Supreme Court because of Anita Hill's allegations, it was necessary not only to accept her claims but also to feel that the offense was so serious it should be held against Thomas ten years later. The puritanical fulminations about his alleged remarks seemed to suggest a Victorian conception of women as the "frailer sex," delicate creatures who tend to faint at coarse language—which must be forbidden when "ladies are present"—and who also lack the psychological resources to deal with crude conversations on their own. But at a time when women are returning from military service in the Gulf and agitating to serve in combat units and fly combat aircraft, that seems a rather quaint idea.

And so in the end, the hearings worked. Charges were made, the accused faced his accuser, the evidence was aired, and a conclusion was reached that reflected the views of most citizens. But perhaps the best indication that the hearings served their purpose was that almost everyone complained about them. ■

Photograph by Brad Markel/Gamma-Liaison.

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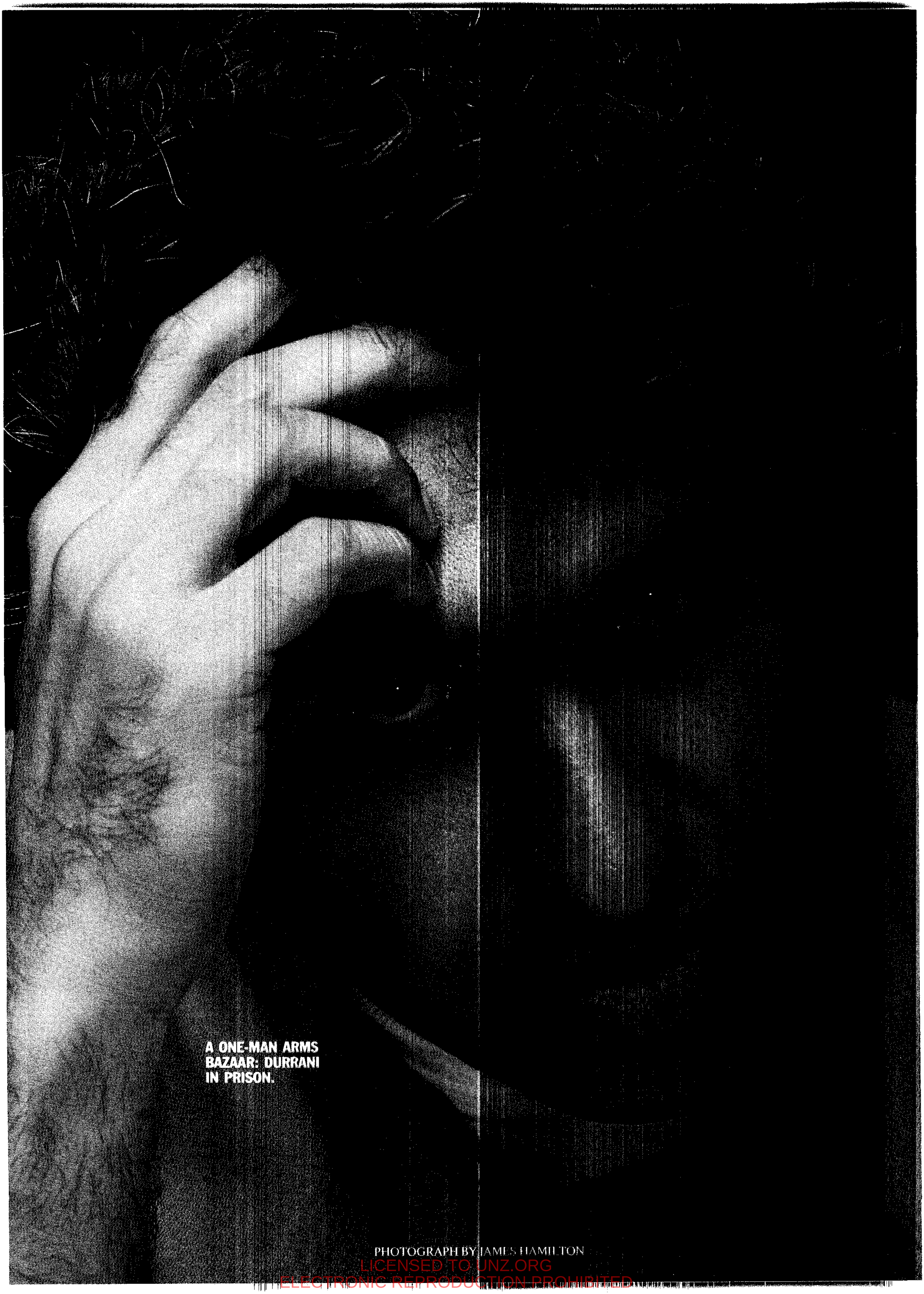


A ONE-MAN ARMS BAZAAR: DURRANI IN PRISON.

PHOTOGRAPH BY JAMES HAMILTON

ARMS AND THE MAN

DID CONVICT ARIF DURRANI HELP SET THE STAGE FOR IRAN/*CONTRA*?

BY CHRISTOPHER BYRON

Take a ten-minute drive north of Hartford, along Interstate 91, and you will come to a sight not soon to be forgotten, especially in the middle of a New England suburb: a maximum-security federal prison.

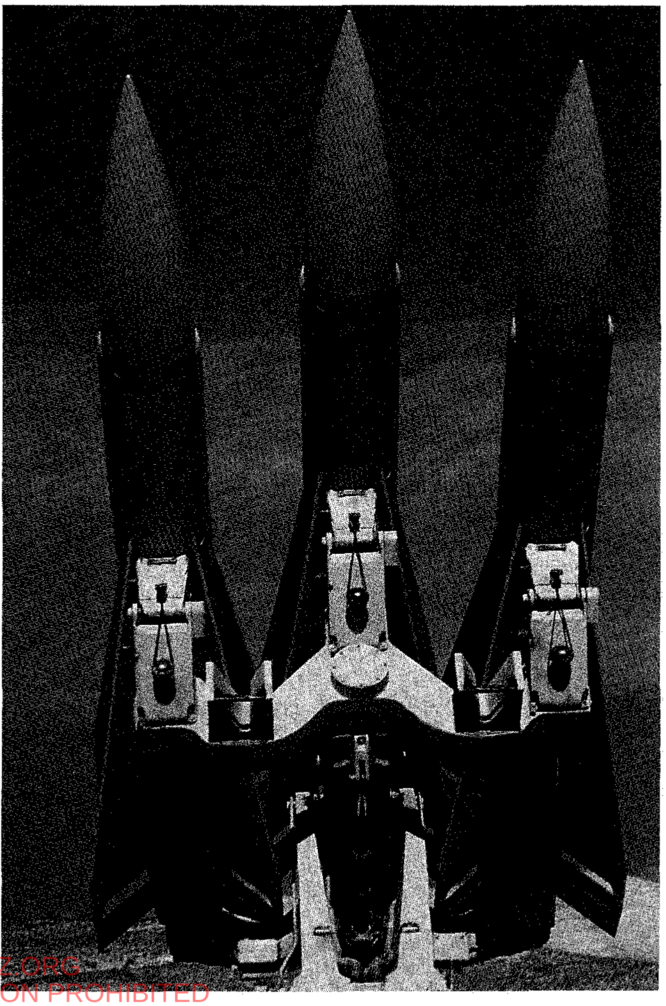
Inside this prison—surrounded by chain-link fencing and concertina wire and topped by a guard in a watchtower—are bank robbers, drug-dealers, and several mobsters. Yet of them all, the prisoner with the strangest story by far is a tall, dark, and somewhat stoop-shouldered Pakistani arms smuggler named Arif Durrani.

At 42, Durrani claims to be the only person in America serving hard time for the Iran/*contra* affair. He is halfway through a ten-year prison sentence for a crime he insists Oliver North told him to commit—the smuggling of missile parts to Iran. Durrani's problem is that no one believes him, not even the Iran/*contra* special prosecutor, Lawrence Walsh.

Maybe no one should. In the Iran/*contra* scandal, it's wall-to-wall liars wherever one looks, and the tales that Durrani tells seem some of the tallest.

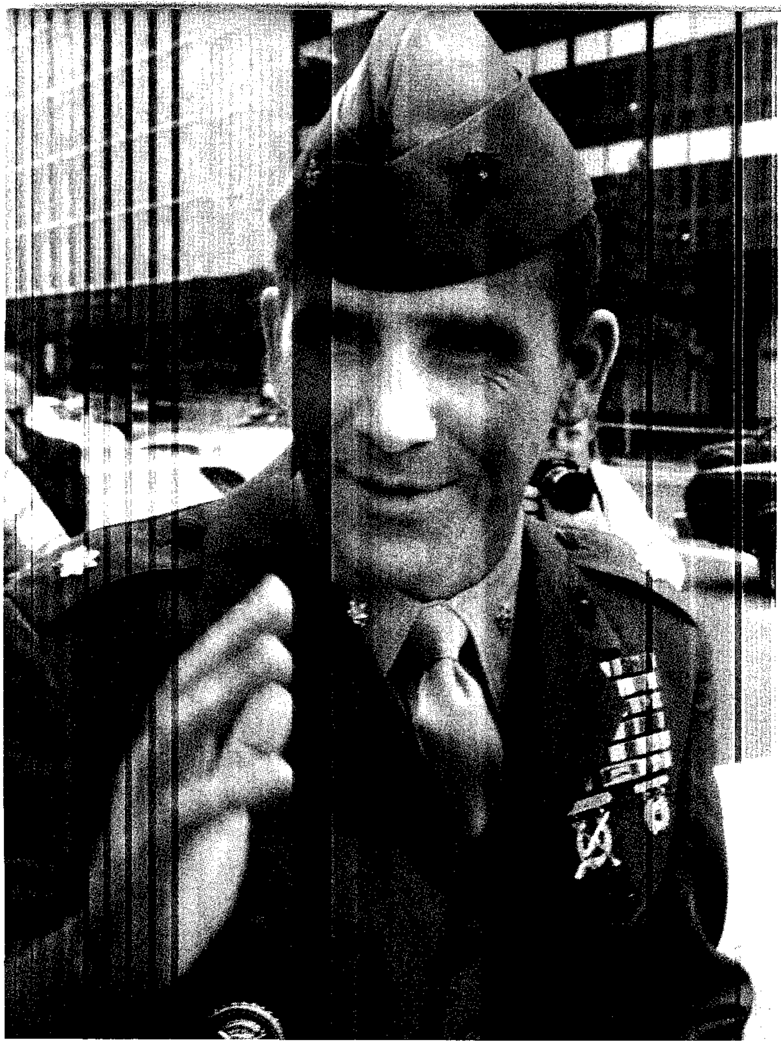
On the other hand, maybe at least some of Durrani's yarns shouldn't be dismissed so quickly. True, he's telling his stories in the hope that they'll get him out of prison. But their real value may lie in the light they shed on a period of recent U.S. history that badly needs to be revisited: the early to mid-eighties, when enormous quantities of U.S.-made military equipment began flowing to Iran—at war with Iraq—in spite of an official ban on such exports.

At the time this was happening, two different programs—Op-



Esaias Baitel/Gamma-Liaison

HAWK MISSILES: FOR IRAN, A HIGHLY DESIRABLE PRODUCT.



CUSTOMER? DURRANI CLAIMS OLLIE NORTH ORDERED MISSILE PARTS.

eration Staunch, by the State Department, and Operation Exodus, by U.S. Customs—were ostensibly at work to crack down on such shipments. A total of 23 prosecutions were brought between 1982 and 1985, when the Iran/*contra* shipments themselves began. Yet overall, the prosecutions seem to have had little effect on the arms shipments.

For most folks, Iran/*contra* remains a baffling episode. In spite of the ban on arms sales to Iran, several shipments of Hawks and TOW missiles were secretly delivered by the Reagan administration to Iran over a fifteen-month period, beginning in the summer of 1985. The purpose: to curry favor with Iranian moderates in hopes of winning the release of American hostages held in Lebanon and to provide secret funds to aid the Nicaraguan *contras.*

Durrani would have you believe that his smuggling activities were government-authorized. Holly Fitzsimmons, the assistant U.S. Attorney who prosecuted him, says his claims are pure fiction, and maybe she's right.

Yet even if she is, Durrani's pre–Iran/*contra* activities remain intriguing. It appears that the United States, through either complicity or incompetence, permitted huge quantities of arms—from both the U.S. itself and its NATO allies—to reach Iran long before Iran/*contra* became a public issue.

The flow of this weaponry—which by some estimates may have reached well into the billions of dollars—appears to have given substantial help to Iran in the war. Beyond that, it simultaneously seems to have set the stage for Iran/*contra*. As Durrani tells it, CIA "front companies" were involved, and so was the ubiquitous Bank of Credit & Commerce International.

As proof of his claim, Durrani has mainly his word, which as a convicted arms smuggler's obviously isn't worth much. Yet the information he offers is—in part, at least—supported by others, including a former counsel to the House Iran/*contra* committee who took a statement from Durrani several months after his arrest.

"He gave me lots and lots of background about the arms trade in Europe, who was involved and how everything worked," recalls Pamela Naughton, now a lawyer in private practice in California. "It was all very interesting, but the names just didn't mean that much to me at the time."

ARSENAL **The flow of weaponry by some estimates cost billions of dollars and included everything needed for modern warfare.**

What Durrani says he told Naughton is, in retrospect, astounding—that from 1981 through 1986, he served, in effect, as the chief "purchasing agent" for the Iranian government in Europe. Durrani says his contact in the enterprise was Rahim Malekzadeh, chief of logistics for the Iranian Revolutionary Guards.

Altogether, Durrani says, he oversaw more than 60 shipments of U.S.– and NATO–stockpiled weapons and military equipment to Iran. "Too bad he didn't tell us that before the trial," Fitzsimmons says now, suggesting, in effect, that he might well have been able to strike a bargain for his information.

SPECIFICALLY, WHAT KINDS OF EQUIPMENT did Durrani ship? There were Belgian-made P.R.B. 155-mm. howitzers and Portuguese Indep 81-mm. mortar shells; Austrian-made Alpine VOEST G6 and G5 gun barrels; Swedish-built RBS 70 surface-to-air missiles made by Bofors; spare parts for British-made Chieftain and German-made Leopard tanks; AVDS 1790 engines for U.S.–made M60 tanks; J79 General Electric engines for McDonnell Douglas F-4 phantom jets; parts for planes, for trucks—the whole panoply of equipment for late-twentieth-century warfare.

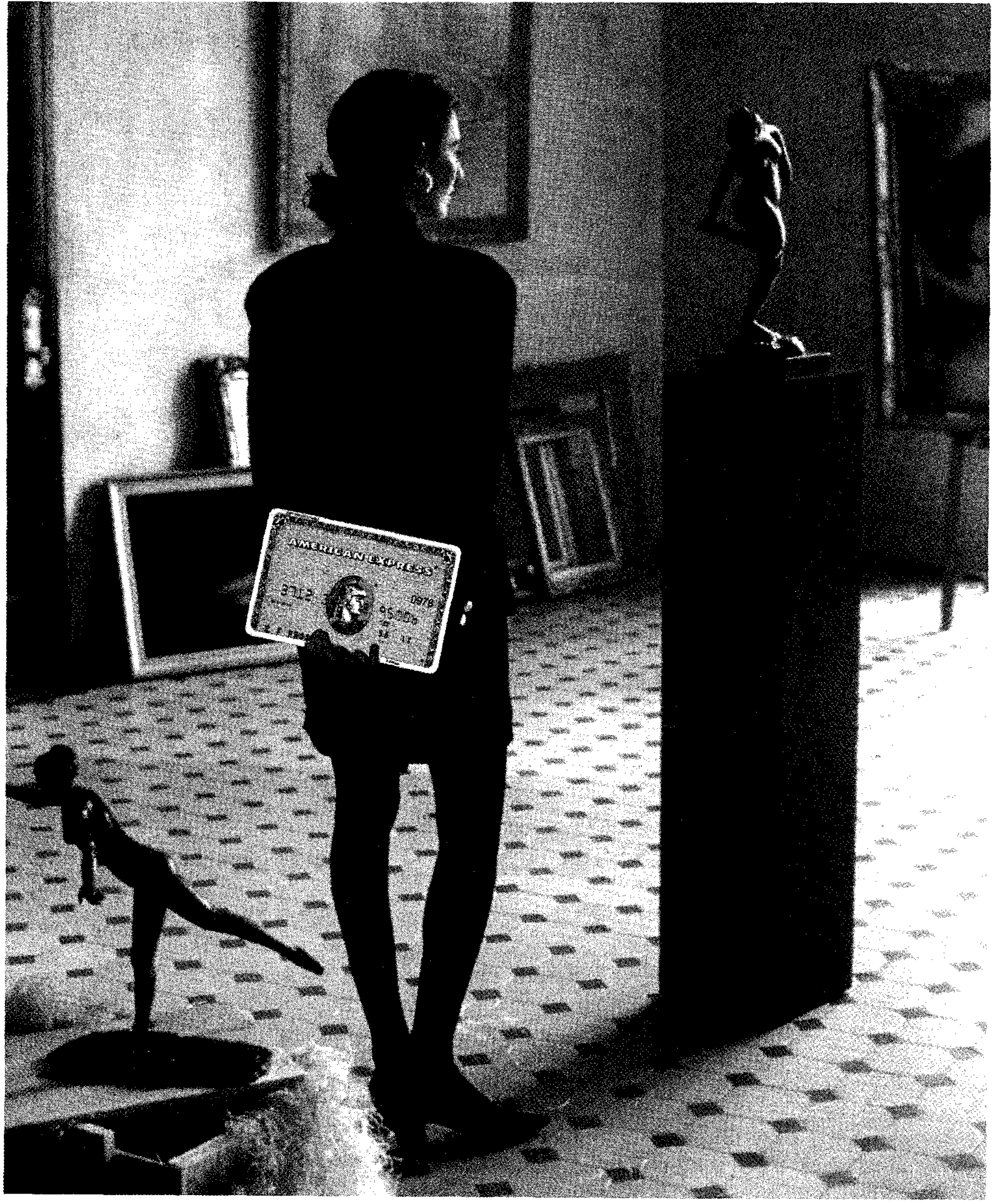
"The Revolutionary Guards paid for the matériel through accounts at the Zurich branch office of Credit Suisse," says Durrani. "I know because I set the accounts up. My signature is on the account cards as a reference."

Durrani also claims to have had a role in helping actually bankroll the war, underwriting a $10-million arms shipment to Iran for none other than Saudi money man Adnan Khashoggi in 1986. The loan was arranged, says Durrani, through the Los Angeles and Monte Carlo offices of the Bank of Credit & Commerce, using as collateral a $10-million certificate of deposit that Durrani controlled.

The Los Angeles branch manager of BCCI at the time—Yacaoub Wada Walla—won't confirm the exact details of Durrani's loan. And efforts to locate the Monte Carlo branch manager at the time—Mounier Karam—have so far proved futile. But in an interview two weeks ago, Wada Walla did acknowledge that Durrani was a valued client and went on to confirm that loan deals such as the one Durrani described were common at the bank.

During his years as a purchasing agent for the Iranian war machine, Durrani says, he dealt with a variety of Central Intelligence Agency front companies—or "cutouts"—as well as other intelligence-linked

Photograph by UPI/Bettmann Newsphotos.



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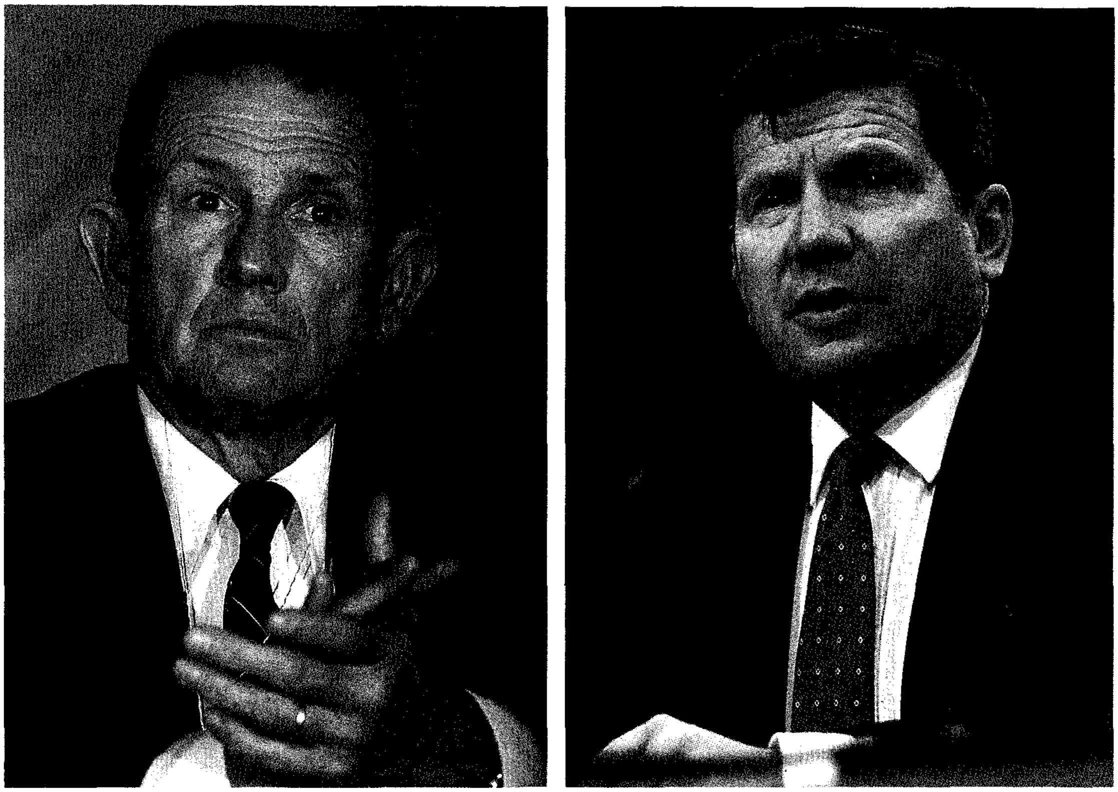

RETIRED GENERALS SINGLAUB AND SECORD.

outfits. Key among them, he says, was a firm based in Washington, D.C., named GeoMiliTech Consultants Corporation—a company owned by, of all people, a onetime Florida beauty queen and radio-talk-show hostess named Barbara Studley.

CUTOUTS Durrani says he dealt with CIA front companies—or "cutouts"—and other intelligence-linked outfits.

During the Iran/*contra* hearings, Studley and GeoMiliTech were mentioned in connection with a retired U.S. Army general, John Singlaub, as having supplied aid to the Nicaraguan *contras.* Brief references to Studley and GeoMiliTech appear in several recent histories of the Iran/*contra* scandal.

But Durrani maintains that none gives the full picture of what GeoMiliTech was all about. According to court records, the company was incorporated in July 1983, and Durrani says that by the following summer it was shipping large amounts of weapons to Iran.

Studley's lawyer, Frank Koszorus, last week denied that either Studley or GeoMiliTech had any involvement with Iran. On the other hand, a former top official of GeoMiliTech said that Studley and her company definitely did attempt to export arms to Iran. Moreover, said the source, GeoMiliTech was aided in the effort by Israel's defense minister then, Ariel Sharon.

In support of Durrani's own claim, a court-appointed investigator working on Durrani's case has come up with what appear to be internal 1984 GeoMiliTech office documents and telex traffic. The documents appear to show GeoMiliTech to have been negotiating with South Korean military officials in July 1984 to acquire a phenomenal 6,000 tons of explosives, as well as 300,000 M107/155mm cannon shells and projectiles—seemingly for export to Iran.

ANOTHER GEOMILITECH TELEX MESSAGE, dated at around the same time, indicates the firm was shopping in South Korea for a variety of F-4 Phantom jet parts as well. According to the investigator, one of these parts—a QK410B "oscillator assembly"—is a component in certain Raytheon-made Hawk-surface-to-air-missile systems. Durrani claims the only Hawk-missile systems then in operation anywhere that made use of that part were the systems installed in Iran. In fact, says Durrani, his efforts two years later to ship some identical Hawk components to Iran led to his arrest.

For her part, Studley denied in an August 1991 deposition that she even knew Arif Durrani. She also strongly denied having ever shipped weapons to Iran. Studley declined several requests for interviews for this story, but the prosecutor in the case, Holly Fitzsimmons, says she herself has seen nothing to indicate Studley isn't telling the truth.

Even so, there may be reason to look into GeoMiliTech further, for it certainly possesses some unusual connections. During the mid-eighties, when Durrani claims to have been involved with Studley, GeoMiliTech's "board of advisers" included not only Singlaub but retired Lieutenant General Dan Graham, onetime deputy director of the CIA and former director of the Defense Intelligence Agency.

Other heavy hitters at the company included its executive vice-president, retired Lieutenant General Robert Schweitzer, who for a time served as senior military official in the White House during the early Reagan years. Why had Studley hired him? When the question was put to her during her August deposition, she answered that Schweitzer seemed literally to know everybody—"in the military, in the Pentagon, in the White House, in the NSC, in the CIA."

YET ANOTHER GEOMILITECH CONSULTANT was John E. Carbaugh Jr., a member of the transition team following Reagan's 1980 election. Carbaugh, a former staff aide to North Carolina Republican senator Jesse Helms, is described in a GeoMiliTech promotional brochure as possessing "direct contact to the political and military structure of foreign

Photographs: left, Randy Taylor/Sygma; right, Jean-Louis Atlan/Sygma.

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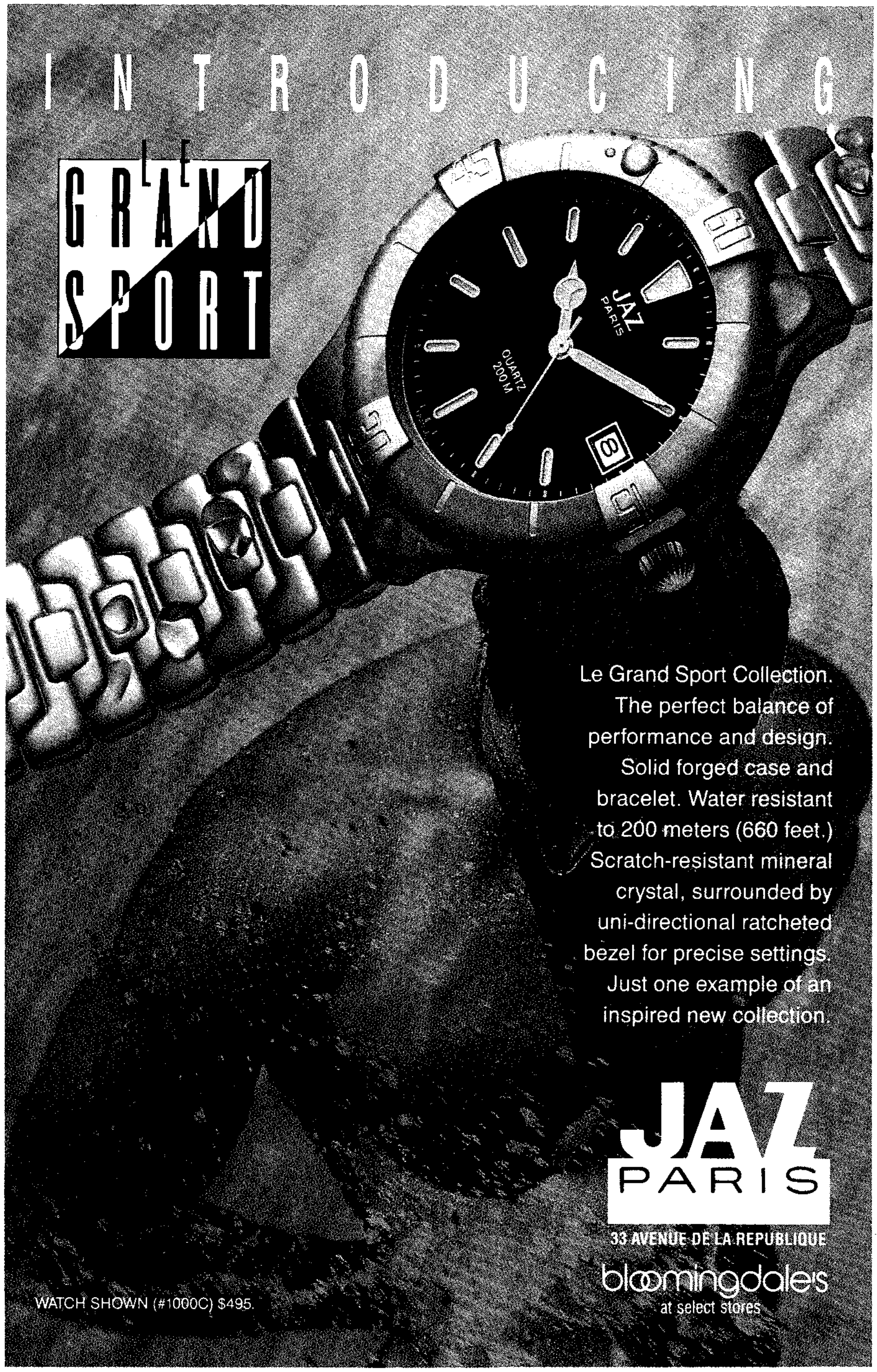

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governments, as well as a comprehensive insight into the inner workings of the United States government."

A July 29, 1984, memo from Carbaugh to Studley shows just how Carbaugh put these contacts to use. The memo—which briefs Studley on Carbaugh's work involving a cannon-shell export order from South Korea—reveals that Carbaugh ran into trouble trying to finalize a deal because the South Korean official involved seemed to suspect the shipment was destined for Iran. Carbaugh goes on to suggest that GeoMiliTech's representative in Israel could, of course, make an approach on his own, hinting broadly that the South Koreans would be "more than willing to cooperate" if the sale were for a "non-Iranian client."

Just how legitimate a firm is GeoMiliTech? It's hard to say. According to published reports, federal prosecutors in Miami have recently opened an investigation into Studley's involvement in a five-year-old bank scandal. In the scandal, GeoMiliTech allegedly used loan proceeds from a Florida bank to finance a *contra* arms shipment, then failed to repay the loan.

In her August deposition, Studley said GeoMiliTech was still doing business. Yet it is not listed in the Washington, D.C., telephone directory. Moreover, Koszorus refused to identify GeoMiliTech's place of business or a company spokesman, or answer even such basic questions as the nature of the firm's work or the number of its employees.

UNUSUAL CONNECTIONS: STUDLEY.

Durrani himself was as slippery as anyone. In 1984, he formed a Los Angeles–based company called Merex Corporation. He did not pick the name out of the blue. He chose it, one might suppose, to cash in on the fame of a much larger company of the same name—Merex, Inc.—with offices in Alexandria, Virginia, and Königswinter, Germany.

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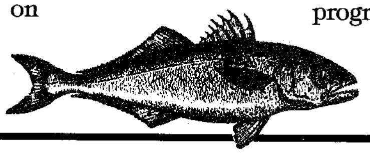

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"Chorus Tree" is sponsored by **Panasonic** trade, Merex of Germany and its affiliated companies have been used over the years by intelligence services around the world—the CIA included—for all sorts of secret arms deals. During Iran/*contra*, the company appears to have helped "front" a shipment of East Bloc arms to the *contras*. The arms were apparently obtained initially by one of the scandal's central figures, former General Richard Secord.

By adopting the same name for his own operation, Durrani apparently hoped a bit of the German arms legend's mystique would rub off on him—a ploy that not only didn't work but also seems to have infuriated Mertins; he says he never heard of Durrani until the Pakistani arms trader started promoting himself as the "real" Merex.

Whatever the facts, while war raged in Iran, Durrani cut a dashing figure across Europe, relishing the attention that representatives of the Revolutionary Guards would lavish on him wherever he went. Unfortunately for Durrani, those days vanished on the afternoon of October 3, 1986. Stumbling into a trap set by the U.S. Customs Service, Durrani was arrested outside a Danbury, Connecticut, warehouse and charged with plotting to ship Hawk-missile components abroad without a license.

AT FIRST, DURRANI TOLD THE ARresting officers that they were making a mistake because he possessed *all* the requisite licenses to export the goods. Unfortunately, he didn't. Then, as luck would have it, the Iran/*contra* scandal erupted, and Durrani changed his story. He began to assert that although he didn't actually possess the needed licenses, he was simply doing what the U.S. government itself was doing—that is, secretly shipping missiles to Iran—so why should he be singled out for punishment?

By the time of his trial in the spring of 1987, Durrani had amplified that defense. With revelations about Oliver North and the National Security Council making headlines, Durrani swore out an affidavit claiming not simply that he was acting in tandem with government interests but that he was actually operating on government orders. He said the orders were delivered to him personally through a Portuguese arms dealer named Manuel Pires, as well as through Oliver North at a London meeting. The alleged orders: acquire the very same Hawk-missile replacement parts Durrani says Studley's outfit was shopping for two years earlier.

Once she learned of Durrani's charges, prosecutor Fitzsimmons referred the case to the Iran/*contra* special prosecutor's office in Washington. But no one there seemed to find Durrani's story worth pursuing, and he says he was never interviewed. As a result, in the days before the

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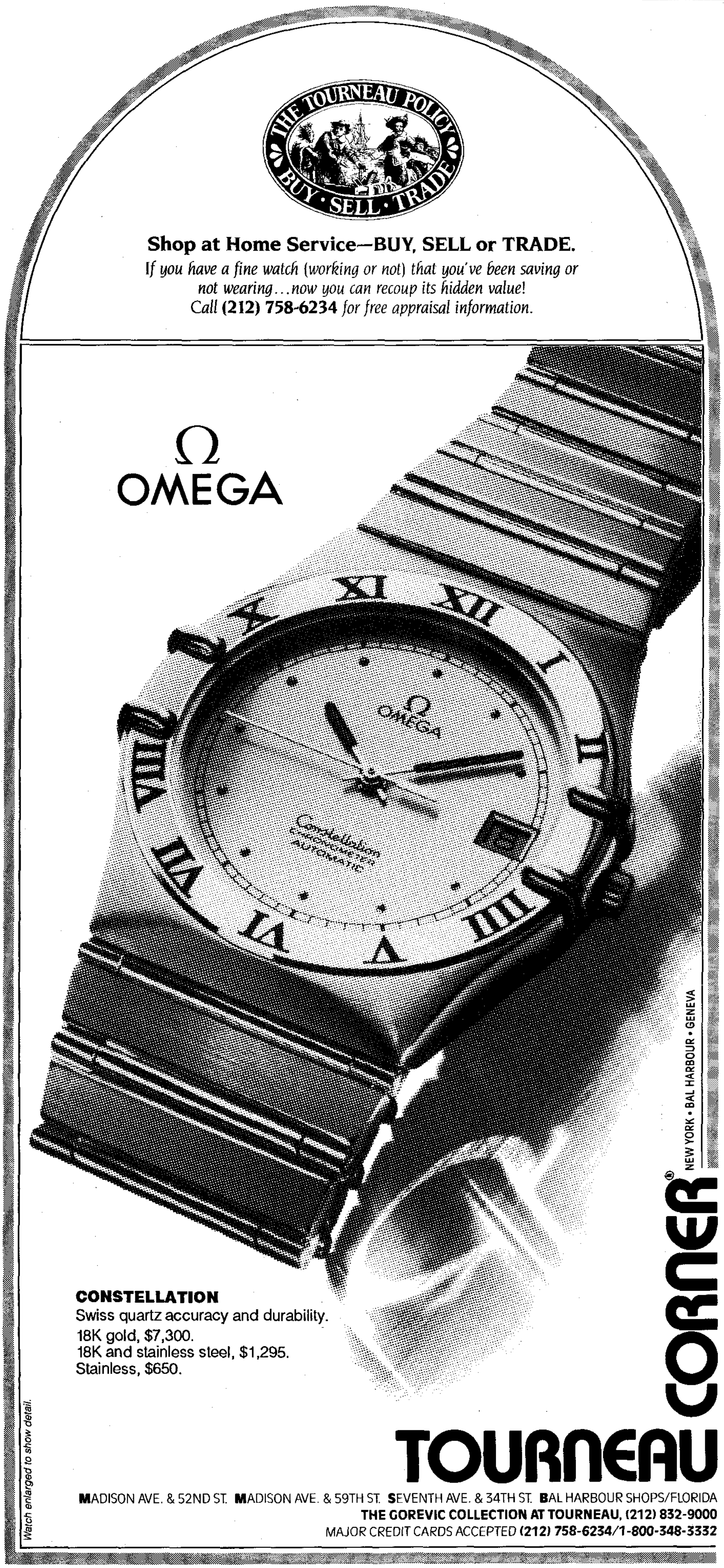

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start of the trial, Durrani began subpoenaing documents from the government himself.

Fitzsimmons says she found nothing in the documents that would have helped prove Durrani's innocence, and she thereupon took him to trial. Durrani's position was weak. For one thing, North himself had refused to testify, invoking his Fifth Amendment right against self-incrimination. Pires, the Portuguese arms dealer who Durrani says gave him the Hawk-missile-parts shopping list in the first place, likewise refused to testify, apparently fearing for his safety if he came to the U.S. Thus, without the testimony of the two men, it was easy for Fitzsimmons to argue that Durrani had simply invented for himself a role in Iran/*contra* once the scandal's details became known.

The jury agreed, and after deliberating for no more than an hour, it found Durrani guilty as charged. Thereafter, the judge threw the book at him, sentencing Durrani to ten years in prison and $2 million in fines.

Since then, Durrani has tried one ploy after the next to get a new trial, or at least to get his sentence reduced. In an attempt to establish his innocence, Durrani even claimed at one point that his company, Merex Corporation, was the same Merex the CIA had been using for years.

THE GOVERNMENT ITSELF HAS ON occasion seemed as slippery as Durrani. During the trial, a CIA official testified that the agency had no record of Manuel Pires in its files. Yet in response to a motion earlier this year for a new trial, the CIA acknowledged having found five classified documents in its files referring to Pires. The court so far has refused to turn the documents over to the defense.

Similarly, scarcely had Durrani been convicted and put behind bars when Pires materialized from Portugal and paid an unannounced visit to Durrani in his prison cell. Holly Fitzsimmons says the government had no involvement in the visit and that Pires had probably showed up because Durrani owed him money. Durrani claims the government had wired Pires with a hidden microphone to see how much Durrani was capable of revealing about U.S. involvement in pre–Iran/*contra* arms deals.

Finally, last October, after nearly five years behind bars, Durrani became eligible for parole. But Fitzsimmons was determined to keep him behind bars and sent the parole board an unexpected bit of evidence—a three-year-old CIA document that, she said, had been forged as part of an early post-conviction motion for a new trial.

Durrani claimed the document, which came to light during the Iran/*contra* hearings, totally exonerated him. The document seemed to show that Oliver North had been in London in September 1986—at precisely the time Durrani claimed to have met with him.

But Fitzsimmons was suspicious and sent the document—one of thousands released during the Iran/*contra* hearings—to the CIA to be compared with the original. What she found was that the original bore a different date altogether—January 1986 instead of September. In other words, the document Durrani had submitted to the court had been altered so as to give support to the claimed meeting.

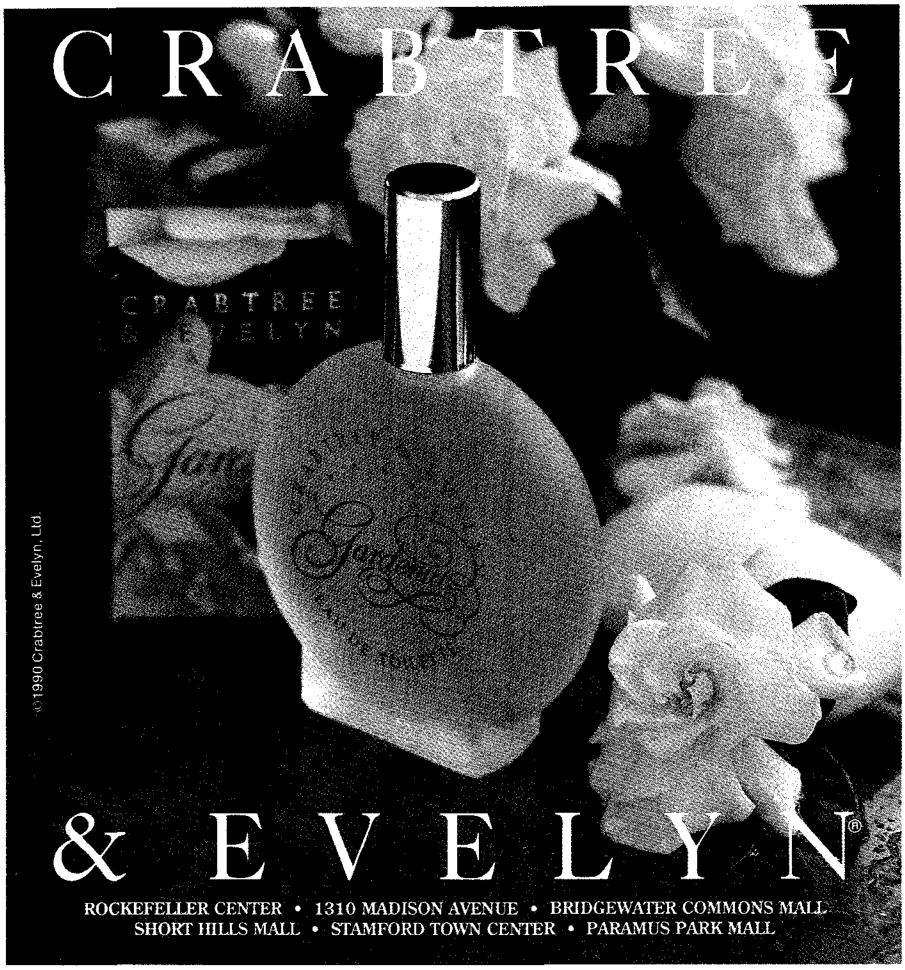
WHO HAD COMMITTED THE forgery? It's possible that Durrani did it, although the task would have been difficult. He was, after all, in prison at the time. But what about the various people who were corresponding with him from the outside? Before long, the U.S. Customs Service had sworn out a warrant to search Durrani's cell, looking for any clues as to where the documents might have come from.

In retrospect, doing so seems to have been a foolish move. Instead of discovering anything useful, the government simply managed to look as if it were out to sabotage Durrani's efforts to gain a new trial. The impression was reinforced when Fitzsimmons resurrected the forgery issue in October by submitting the document to the Parole Commission on the eve of Durrani's expected parole. Her obvious objective: to imply that Durrani had committed the forgery, even though no evidence seems to exist that he was actually the guilty party.

Nonetheless, the ploy worked, for Durrani was not paroled. Instead, he now waits in prison while the U.S. Parole Commission in Washington examines the case. The question to be decided: when—or, indeed, even whether—Durrani will be permitted to reapply for release.

Meanwhile, the press has finally begun to take an interest in Durrani's case. Columnist Lars-Erik Nelson of the *Daily News* has taken up his cause, portraying him, in effect, as a scapegoat for the entire Iran/*contra* affair. Author Gary Sick also refers to Durrani several times in his controversial new book, *October Surprise,* citing him as a source regarding covert American arms sales to Iran as early as 1980, fully five years before Iran/*contra* is officially said to have begun.

For Arif Durrani, this belated attention seems to offer at least a faint ray of hope that he may at last be able to prove he was a player in Iran/*contra* after all. Better still if it served as a wake-up call, to both Congress and the media, that a great deal of arms trafficking went on before the scandal ever erupted, and that once again the U.S. government may have been secretly involved. ■



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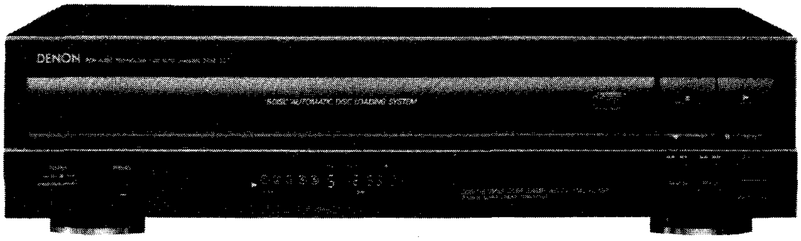

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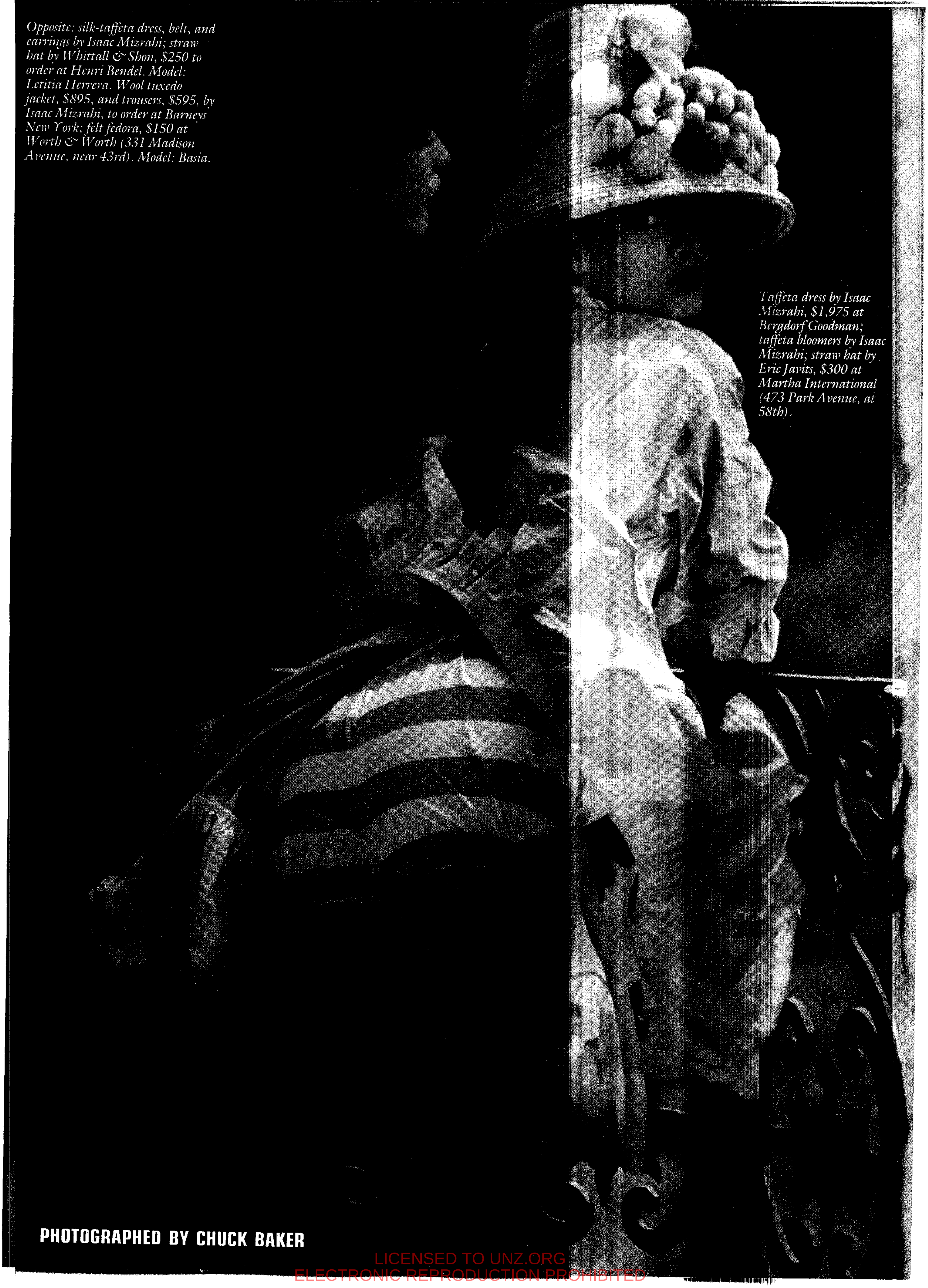
Chiquita Bonanza

by Martha Baker

"These are irresistibly happy clothes," says Isaac Mizrahi. "The kind that you take away on vacation. Then, when you get home and look at the pictures, you think, Is that me?" For inspiration, Mizrahi looked to the west, then headed south: "These designs are like a hoedown with Latin American dance steps."

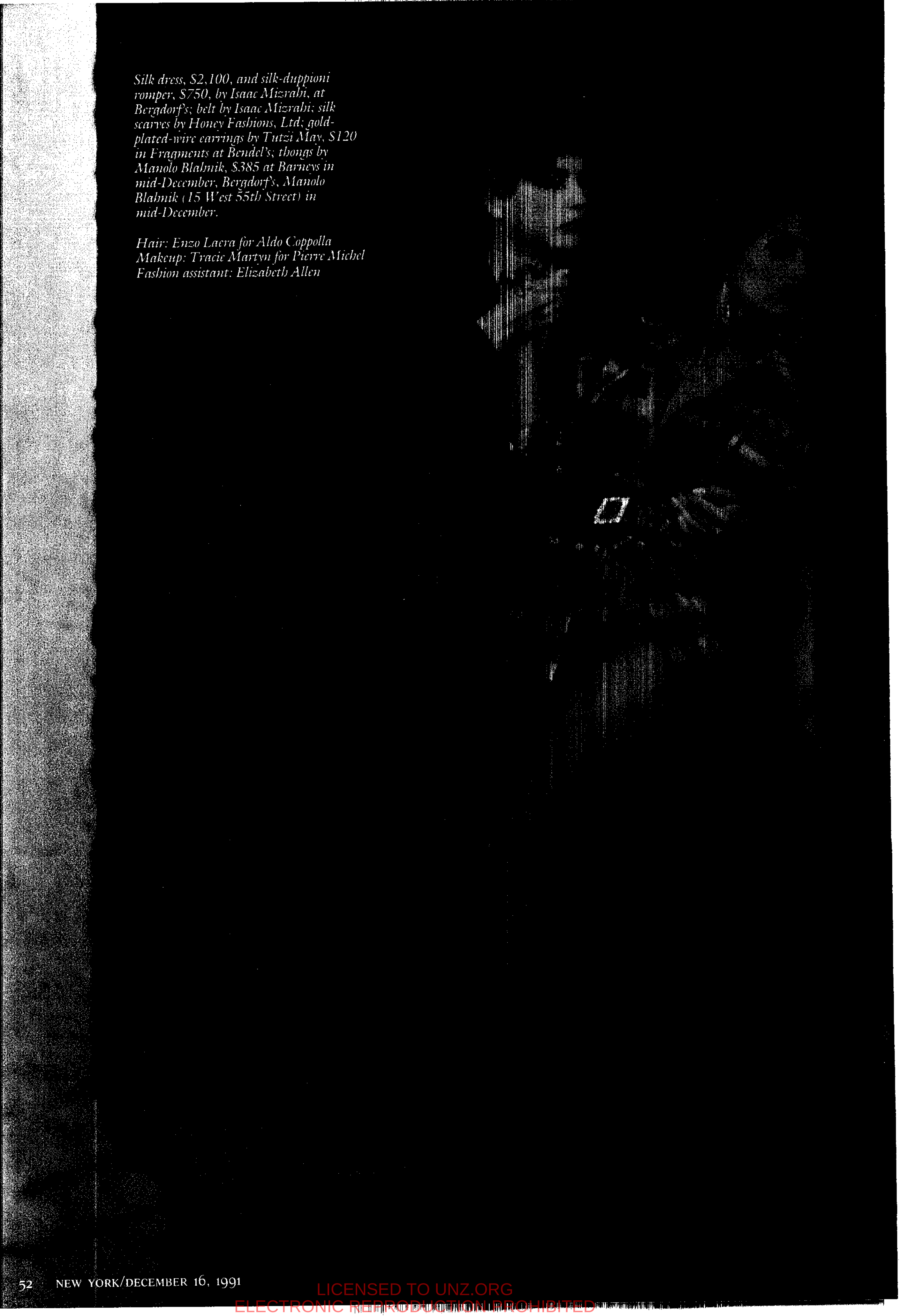
Illustration by Gary Hallgren.



Opposite: silk-taffeta dress, belt, and earrings by Isaac Mizrahi; straw hat by Whittall & Shon, $250 to order at Henri Bendel. Model: Letitia Herrera. Wool tuxedo jacket, $895, and trousers, $595, by Isaac Mizrahi, to order at Barneys New York; felt fedora, $150 at Worth & Worth (331 Madison Avenue, near 43rd). Model: Basia.

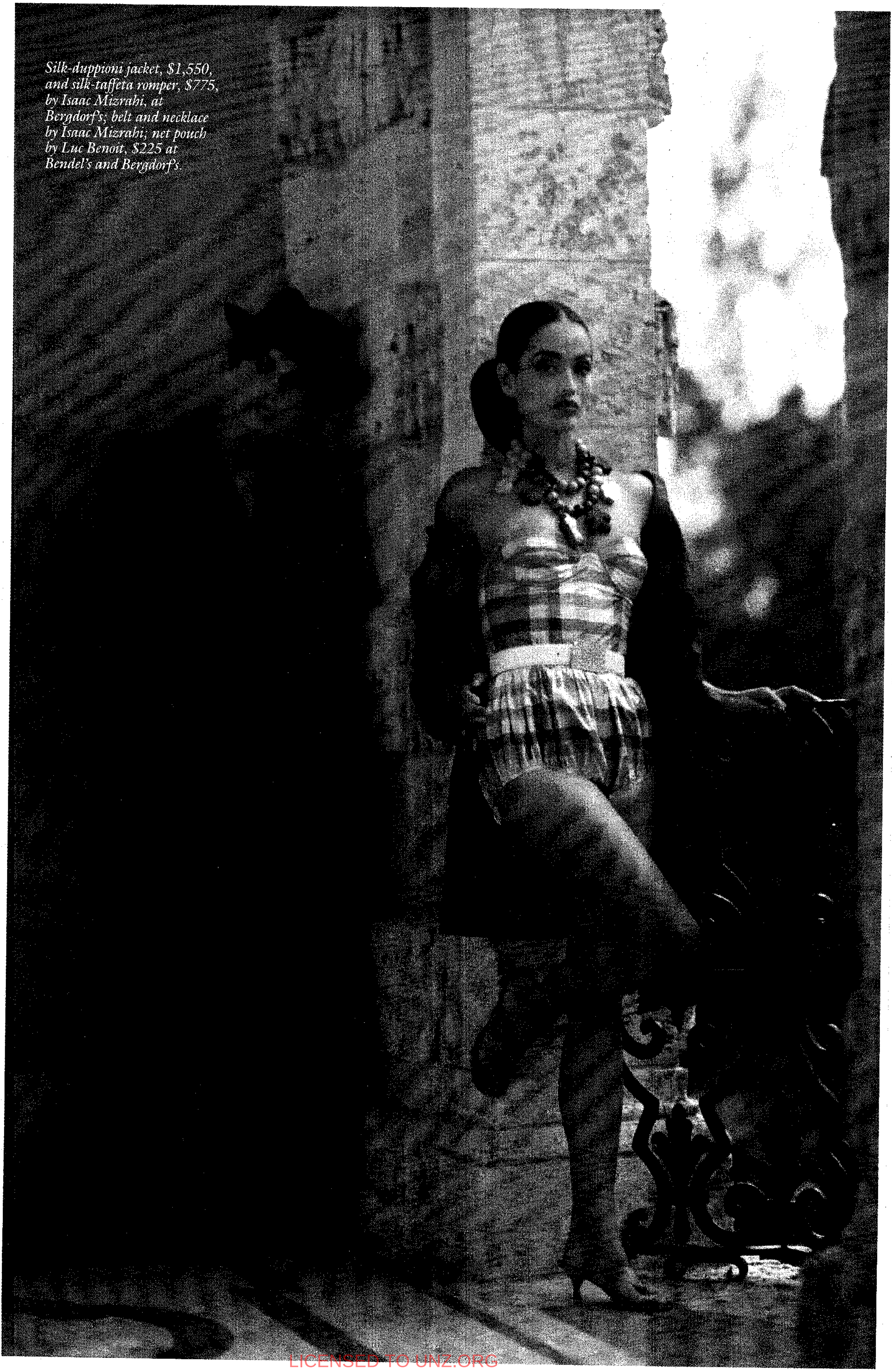
Taffeta dress by Isaac Mizrahi, $1,975 at Bergdorf Goodman; taffeta bloomers by Isaac Mizrahi; straw hat by Eric Javits, $300 at Martha International (473 Park Avenue, at 58th).

PHOTOGRAPHED BY CHUCK BAKER



Silk dress, $2,100, and silk-duppioni romper, $750, by Isaac Mizrahi, at Bergdorf's; belt by Isaac Mizrahi; silk scarves by Honey Fashions, Ltd; gold-plated-wire earrings by Tutzi May, $120 in Fragments at Bendel's; thongs by Manolo Blahnik, $385 at Barneys in mid-December, Bergdorf's, Manolo Blahnik (15 West 55th Street) in mid-December.

Hair: Enzo Lacra for Aldo Coppolla
Makeup: Tracie Martyn for Pierre Michel
Fashion assistant: Elizabeth Allen

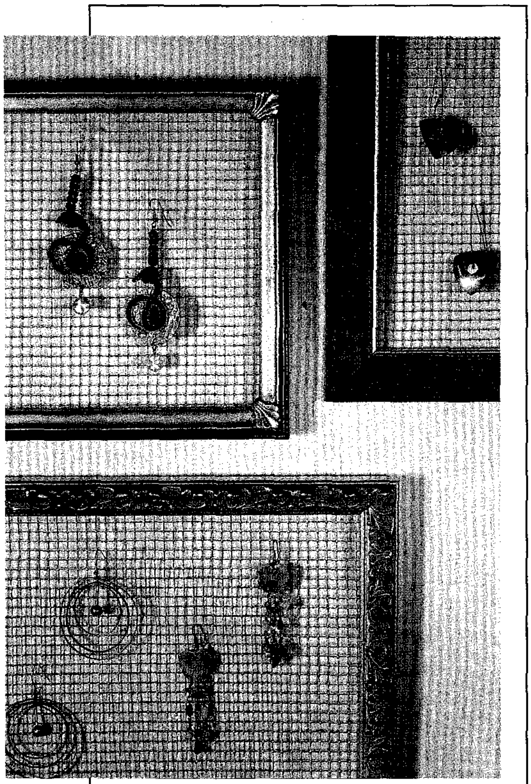


Silk-duppioni jacket, $1,550, and silk-taffeta romper, $775, by Isaac Mizrahi, at Bergdorf's; belt and necklace by Isaac Mizrahi; net pouch by Luc Benoit, $225 at Bendel's and Bergdorf's.

BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities

By Corky Pollan

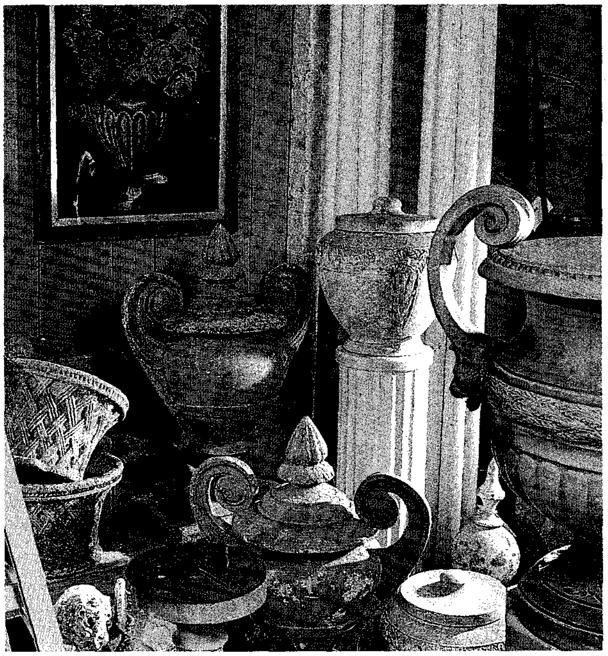


Earring Aid

If you've made your list and checked it twice, and all you want for Christmas is earrings, you'll need this nifty earring organizer. It was devised by Irene Kirschner of the Framing Point, who applied the principles of framing to the problems of storage. So hang the gilt (or burled-wood) frame on the wall and fasten your earrings to the gold-colored wire—they're sure to remain tangle-free ($50 to $100).
THE FRAMING POINT*/76 West 85th Street/769-9571*

A Bloom With a View

Wandering into Treillage is such an unexpected delight, like discovering a rose garden hidden behind forbidding walls. Shafts of sunlight stream onto worn brick walls and an artfully arranged jumble of urns, garden benches, trellises, finials, gates, and an enormous birdhouse inhabited by nesting doves. The store is a former blacksmith's shop that interior designer Bunny Williams and antiques dealer John Rosselli transformed into a beguiling store that looks as though it has been around forever—much like an old, well-used potting shed. In addition to antique and one-of-a-kind objects, Williams and Rosselli offer reproductions of outdoor furniture, along with English terra-cotta pots and others designed in Connecticut by Timothy Mawson. Medieval-style wattle fencing, locust arbors, and watering wands share the space with Yankee scratchers, suede gardening aprons, and zinc plant markers. Indeed, there's everything for gardens and gardeners except the flowers and plants. (From $4 for biodegradable tomato twine to $60 for a basket-weave pot to $240 for a reproduction iron folding chair to $8,000 for a pair of antique architectural ornaments.)
TREILLAGE, LTD.*/418 East 75th Street/535-2288*



Photographs: left, Ellen Silverman; top, bottom, Andrew Garn (2).

The Bag and the Beautiful

Ever wondered what the gamines who wear Romeo Gigli's waiflike creations use for purses? Well, Gigli must have wondered, too—he's designed little evening bags, just in time for the holiday season. They're handcrafted of silk, are reversible, and come in Gigli's irresistible colors—but the best news is that they're pleasingly affordable ($65).
SPAZIO ROMEO GIGLI/*21 East 69th Street/744-9121*

Starred and Weathered

They may look like Christmas decorations, but these stars are architectural ornaments that were used on nineteenth-century cast-iron buildings to cover the ends of construction pins. Thomas Woodard recently discovered a collection of weathered beauties in sizes that range from five to twelve inches, and reports that folks have been buying them to mount on their walls or to use as candle holders ($38 to $400).
THOS. K. WOODARD/*799 Madison Avenue, near 68th Street/Second floor/794-9404*

Season's Eatings

Whoever said it's a sin to hoard must have a touch of Scrooge. Remember that an empty hand and a bare larder make for a sad heart come Christmas. Here are a few luxurious goodies to have and to hoard for when the unexpected guest knocks at the door. Anne Rosenzweig's Cracklecorn—popcorn with a caramel-and-almond-brittle coating—is made from her own recipe ($20 for half a pound at Robert Homma). Rosenzweig has added a tiny tin pin to her hatbox, just like you would find in a box of Cracker Jack. You can never buy enough chocolate bars for all the chocoholics in your life: La Maison du Chocolat sells extraordinary bittersweet and milk-chocolate bars in two sizes ($3.50 and $5.50)—they'll slip so easily into a Christmas stocking. Keep them in a cool room and try to resist; Christmas is a time for giving. —**Barbara Costikyan**

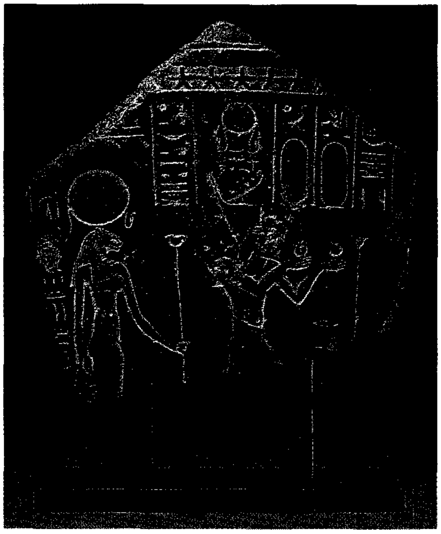
ROBERT HOMMA WILLIAM LIPTON/*27 East 61st Street/593-4341*
LA MAISON DU CHOCOLAT/*25 East 73rd Street/744-7117*

Photographs: top left, bottom, John Dugdale (2); top right, Ellen Silverman.

Best Bids/Andrew Decker

FOR THE BOYS—AND GIRLS

". . .On December 16, Christie's should have one of its best toy sales ever with goods from Madison Avenue's Mint & Boxed. . ."



From Sotheby's antiquities sale.

THE ANTIQUITIES MARKET RAN HOT through the late eighties, but this summer, things began to cool down, according to dealers Frederick Schultz of Daedalus Ancient Art and Michael Ward of Michael Ward, Inc. Museums are buying or putting objects on reserve, collectors are looking, but sales are tough unless objects are first-rate or very good and under $10,000. "Private collectors are afraid to even see anything" lest they be tempted to buy, says Ward. "It's a time of adjustment." Schultz agrees: "It's a hard market out there right now. I'm selling things, but the market is slower than it has been."

All this should add to mixed sales this month. Sotheby's antiquities auction is on the twelfth and thirteenth, and on the eleventh, NFA Classical Auctions, Inc., will hold two auctions at the Helmsley Palace. NFA's big sale includes a bronze chalkophon (lot 43, $20,000 to $25,000)—it's a sort of xylophone from the eighth century B.C.—and a large Roman mosaic panel, from fourth to fifth century A.D., that's embellished with garlands, a duck, a torch, the figure of a man, and fruit (lot 181, $80,000 to $100,000).

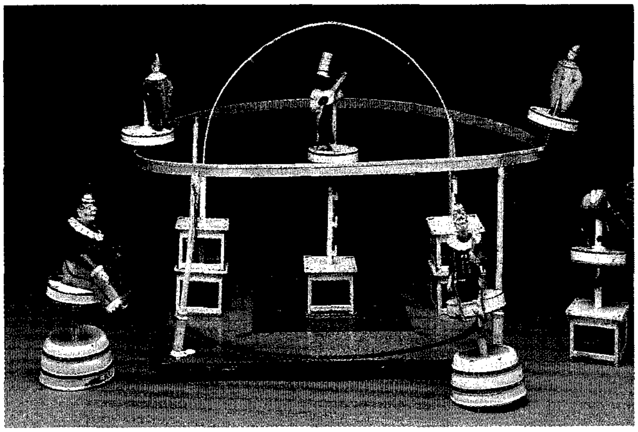
Sotheby's has a handsome fragment of black basalt from the Macedonian period (lot 44, $12,000 to $18,000), a remarkable funerary portrait from the late second century A.D. (lot 48, $30,000 to $50,000), and a marble sarcophagus from the same period (lot 122, $40,000 to $60,000).

But most interesting are the specialty auctions of scarabs and amulets at NFA and of Near Eastern cylinder seals at Sotheby's.

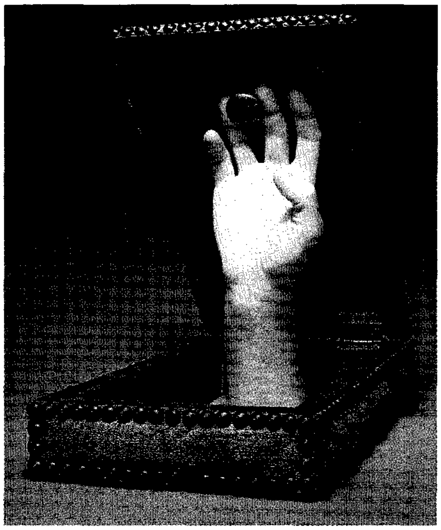
Cylinder seals were predecessors of signet rings. Early writing was done on clay tablets, and the seals, which are carved with figures and symbols, were rolled across the moist clay, leaving an impression. They were also used as amulets and attached to bracelets.

At Sotheby's, an Akkadian red jasper cylinder seal, from the third century B.C. (lot 25, $40,000 to $60,000), has carvings of the sun and of the Akkadian water god, represented by an overflowing vase, a fish, and a crescent moon. An old Babylonian seal (lot 60, $4,000 to $6,000) shows Adad, the weather god, triumphant over a bull.

The NFA auction has nearly 300 scarabs and amulets. Two remarkable pieces from the NFA sale are a New Kingdom scarab with the inscription THE ROYAL WIFE TIYE, MAY SHE LIVE (lot 138, $1,200 to $1,500) and a more unusual one (lot 205, $600 to $750) depicting a small beetle resting on an oval shape. The underside is incised with figures of a sphinx, a papyrus plant, and a winged cobra. And there's a selection of amulets shaped like frogs and hedgehogs, and one shaped like the eye of a god (lot 204, $850 to $1,000).



Circus set at Christie's.



Thing's box at Christie's.

The market may be soft in antiquities, but it's booming in collectibles and animation. On December 16, Christie's should have one of its best toy sales ever, with goods from the bankrupt Madison Avenue toy store Mint & Boxed. There are no reserves or floor prices because "it's a bankruptcy proceeding and we have to sell everything no matter what," says the court-appointed receiver, Hal Hirsch. The estimates—on works ranging from the late-nineteenth to mid–twentieth centuries—are come-ons, but even so, there may be a few deals. A Marklin tinplate circus set (lot 137, $20,000 to $30,000) has clowns, a horse, and a loopy platform. The brightly painted set was $275,000 on sale at Mint & Boxed. A Marklin tinplate lighthouse roundabout dates from about 1909 (lot 1, $6,000 to $8,000). More modest and just as fun is a red-white-and-blue Ferris wheel from France (lot 20A, $3,000 to $4,000).

Sotheby's is packed with collectibles auctions: animation art on December 14, rock-and-roll memorabilia and dolls, toys, musical boxes, and slot machines on the seventeenth, comic books and comic art on the eighteenth, and couture clothing on the nineteenth.

The comics field, which has

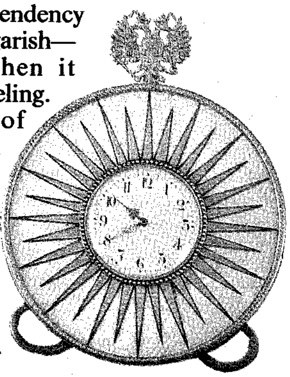
Photographs: top left, © Sotheby's; all others, courtesy of Christie's.

developed a cult following, combines collectibles and illustration. Early strips are prized for their subjects and rarity; the books are valued for their cover art. Sotheby's is taking the field mainstream with its first sale of comic books and comics art. Estimates range from $400 to $600 for a 1926 "Mutt and Jeff" daily strip (lot 12) to a whopping $40,000 to $80,000 for the first Marvel Comics, from 1939, featuring the Human Torch and others (lot 49). Among other firsts: the Superman comic book (lot 75, $15,000 to $20,000); Detective Comics No. 27, from May 1939, featuring the first appearance of Batman (lot 143, $24,000 to $28,000). Among the original pieces of art are a beautifully drawn "Krazy Kat" with twelve scenes, from 1921 (lot 16, $9,000 to $10,000), and a Robert Crumb pen-and-ink drawing that was the draft for ZAP Comix No. 7 (lot 339, $7,000 to $9,000).

Sotheby's animation-art sale is strong, with solid offerings from Disney and Warner Bros. There's a Disney cel of the Prince helping Snow White off her horse (lot 64, $6,000 to $8,000) and another of Mickey Mouse as a conductor—from 1935, five years before his performance in *Fantasia* (lot 205, $10,000 to $15,000).

On December 12, Sotheby's puts up the Perlin Collection of presidential memorabilia. One of the strangest collections ever assembled, it's being sold in its entirety—more than 20,000 items with an estimate between $2.5 million and $3.5 million. Among the most valuable parts of the collection, says Sotheby's Selby Kiffer, are buttons celebrating George Washington's inaugural. There's also a set of presidents' signatures worth more than $400,000 and letters from each of the men who assassinated American presidents.

Late-nineteeth- and early-twentieth-century Russian artisans had lots of technique and a tendency toward the garish—especially when it came to enameling. Examples of both are on view at Sotheby's December 13 auction of Fabergé, Russian works of art, and objects of virtu. A silver-gilt-and-enamel vase (lot 72, $35,000 to $40,000) is just nine inches tall, but the workmanship is incredible, with serpent/dragon handles and pictorial scenes of human figures and griffins. There's a sublime silver-and-translucent-enamel triangular photograph frame (lot 86, $10,000 to $15,000).



Fabergé at Sotheby's.

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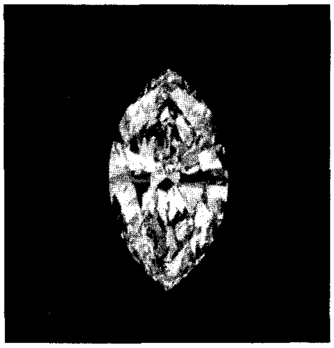

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THE FIGHTING IRISH

> " . . .Parnell, arrogant and grandiose, is redeemed by his passion between the sheets; Timothy Busfield is attacked by feral cats. . . "

COUNTERPARTS: *Francesca Annis and Trevor Eve in* Parnell and the Englishwoman.

WILLIAM BUTLER YEATS WROTE SOMEwhere, "Their shrouds are bloody and their lips are wet." It's been 400 years of wet lips and bloody shrouds since England warmed up for Empire by seeking to subdue its Irish vassal state via the dispossession of troublesome Catholics, instead planting Scottish Presbyterians in the north—potato famines, Cromwell, William of Orange and the siege of Londonderry, the industrial revolution. If Macaulay made too much of Londonderry, the boozy Dublin poets made even more of the 1916 rebellion, after which north and south were sundered. Between Londonderry, 1689, and Easter 1916, there was Charles Stewart Parnell, the Anglo-Irish hero of home rule whose tragic flaw was hanky-panky.

James Joyce compared Parnell to Julius Caesar, Jesus Christ, and himself. (He also wrote a poem about him in which Parnell was a lofty eagle in "his quaint-perched aerie on the crags of Time. . . . ") Yeats was more inclined to images of a hunted animal, but he added some breeziness: "The Bishops and the Party/ That tragic story made,/ A husband that had sold his wife/ And after that betrayed;/ But stories that live longest/ Are sung above the glass,/ And Parnell loved his country,/ And Parnell loved his lass."

I won't detain you with quotations from lesser literary lights, though Ireland's lousy with them, in every pub, like a bare ruined choir. Parnell himself was contemptuous of this Ireland of "shamrocks and harps." Halfway through the four-part *Masterpiece Theatre* series **Parnell and the Englishwoman** (Sundays, December 29 through January 19; 9 to 10 P.M.; Channel 13), he complains, "It was heart and the singing of maudlin songs that kept us in the gutter for 700 years." But because the lass he loved, Katherine O'Shea, was married to another man, the Irish Catholic clergy, his own party, and the voters turned on him in 1891, and he sickened unto death, in Brighton as if in the gutter, after which they sang songs, and wore red, and still do.

From these many songs, as well as from this handsomely mounted BBC mini-series by the Irish playwright Hugh Leonard, one can't help feeling that if he hadn't fallen for Kate, Parnell would seem to us in retrospect a cold fish indeed, arrogant and grandiose. In Parliament, what he did best was filibuster, like a southern senator determined to obstruct a civil-rights bill. He may have been the only famous Irishman never to turn a dazzling phrase. His surprising passion between the sheets redeemed him, and late-Victorian hypocrisy made possible his martyrdom.

Trevor Eve is an intelligent Parnell, bearded and bristling like the century. Francesca Annis is even better as Kate, his "Queenie," a socially ambitious narcissist. David Robb's a perfect scandal as Captain Willie O'Shea—the weepy, craven, alcoholic opportunist who sued Kate for divorce (naming Parnell as co-respondent) only after she lost her aunt's fortune. As Tim Healy, Lorcan Kranitch is not quite so much the Brutus to Parnell's Caesar as mythology would have it. And Robert Lang is a marvelous Gladstone, although an American audience will be hard put to puzzle out the precise nature of Parnell's relations with the Liberals and the Tories.

Otherwise, *Parnell and the Englishwoman* might as well have been an American-network mini-series. It seems to be saying that adultery is history and history is adultery—a popular notion on this side of the Atlantic. It also accepts Parnell's estimate of himself as the only man who could have united Ireland to achieve independence. I doubt this estimate. It's vainglorious. It omits English stupidity and intransigence. And if it was so, aren't we entitled to wonder whether any region of the world incapable of producing more than one leader, and willing to discard that one because of what he did in the bedroom, is really ready for self-rule?

Meanwhile, in Belfast, as in Beirut, and Sri Lanka, and every other place where they kill children in the name of God, where politics is a disease and religion is violence, militants keep on trucking. Since 1970 in grim Ulster, they've had an occupying English army and something very much like martial law—searches without warrant, detention without trial, internment camps and torture. On the one bloody hand: Ian Paisley's Protestant paramilitary gangsters and Thatcher's Falkland hearties and the Ulster constabulary. On the other: brave Harrods bombers terrorist-trained in Libya!

AS HITCHCOCK WAS FOR THE BIRDS, SO IS Shaun Cassidy catty. If you loved *The Birds,* you'll at least like **Strays** (Wednes-

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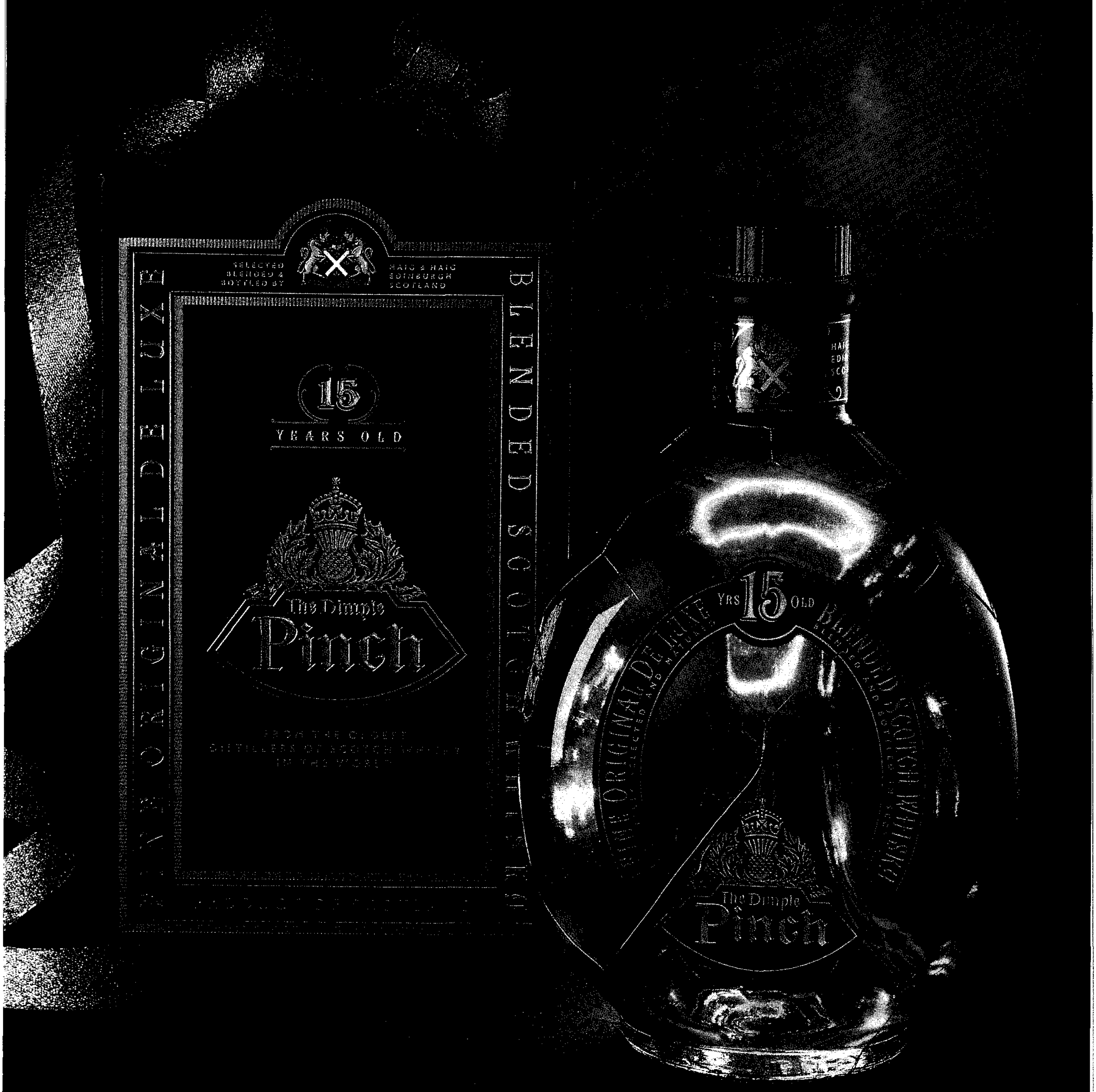
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"...At the very most, Jeri Lynn Ryan looks like Bardot; Columbo has a kleptomaniacal chimp, hippies, and some Italian dialogue..."

day, December 18, and other dates; 9 to 11 P.M.; USA), written and co-produced by the former teen heartthrob, directed by John McPherson, and starring Monty, the six-year-old British shorthair known to everybody who's seen *Pet Sematary, Beaches,* and a Fancy Feast cat-food commercial.

For one thing, *Strays* is funnier. Timothy Busfield (*thirtysomething*) and Kathleen Quinlan (*The Doors, American Graffiti*) leave the big, hyperventilating city in a station wagon, with a dog named Benny and a daughter who eats animal crackers, for the bucolic sticks, where they are attacked by a gang of feral cats, not to mention Claudia Christian. Although Busfield is a divorce lawyer and Quinlan is a novelist, the cat point of view gets equal time. We spend maybe half of the movie looking at raindrops, ceiling fans, windowpanes, air-conditioning vents, and grass through the nocturnal eyes of low-slung hairballs in a permanent, territorial hiss. What these cats do to the telephone repairman in the cellar isn't pretty.

Pay attention to every little thing in *Strays:* the microwave, the doggy door, the squirt pistol, the fire extinguisher, and the rubber duck. As in Chekhov, by the third act.... Nor am I about to believe that Monty is truly vanquished. Like Emiliano Zapata, he is waiting in the mountains, till his furry friends need him.

IT SEEMS TO ME THAT GLENDA JACKSON HAS been shouting at us ever since that endless production of Eugene O'Neill's *Strange Interlude* on *American Playhouse* several seasons ago. While I admire her for taking on so many demanding and thankless roles, I miss her wicked grin. As the matriarch in Federico García Lorca's **The House of Bernarda Alba** (*Great Performances;* Wednesday, December 18; 9:30 to 11:30 P.M.; Channel 13), she's as gloomy as Spanish Granada itself. "I don't think; *I give orders!*" she says. And "I don't just believe it; *it is so!*" When one of her five daughters hangs herself, Glenda/Bernarda tells the others, "Cut her down! My daughter dies a virgin. Take her to her room and dress her all in white." This is not a user-friendly mother.

Jackson and Joan Plowright, who is splendid as La Poncia, have re-created for television their 1986 London stage production of the work, which Lorca finished writing in 1936 just in time to be shot by a Franco firing squad. Besides an accomplished cast that includes Patricia Hayes, Julie Legrand, Mary Maddox, Suzanna Hamilton, and Deborah Findlay, Amanda Root from the Royal Shakespeare Company has been added as Adela, the youngest Alba. Like everybody else, she's passionate about Pepe.

We don't meet Pepe or any other male; we just hear about him as we hear about the stallion in the stable, and boyfriends who weren't good enough, and husbands who are inconveniently dead, and lusty peasants who pay for prostitutes. All the sex is offstage, like the stoning of the unwed mother who killed her unwanted child. What the camera sees is these old maids and virgins, in black like sinister umbrellas, flapping open periodically to hysterical giggles or sobs. What the mike picks up is their fantasies, as they play with themselves like guitars.

Really, nuns have more fun, though I'm not sure Lorca thought so. For all the astonishing poetry in these two dark hours, Lorca seems to have imagined women without men as necessarily morbid and repressed, prideful and stupid, consumed by their silence and secrecy, like the mad grandmother suckling her black-faced lamb. And there's our Glenda, a devouring monster out of Goya, sounding just like Orson Welles. It's all too much.

FOR SOMETHING COMPLETELY DIFFERENT from *Great Performances,* try **La Pastorela** (Monday, December 23; 9 to 10:30 P.M.; Channel 13). Luis Valdez, who brought us *La Bamba,* has taken the traditional Christmas-pageant story of the shepherds seeking the Christ child and tricked it up with comedy by Paul Rodriguez, Don Novello, and Cheech Marin, music by Los Lobos and Little Joe y La Familia, and divine intervention by Linda Ronstadt. It ends up being an entertaining combination of *The Wizard of Oz, The Road Warrior,* the Nativity, and *Cats.* You haven't, in fact, seen anything till you've seen Ronstadt as the Archangel Michael, like Lucy in the Sky with Diamonds, and after you've seen it, you may never want to see anything else.

THE ONLY REASON FOR WATCHING **Nightmare in Columbia County** (Tuesday, December 10; 9 to 11 P.M.; CBS) is to look at Jeri Lynn Ryan. William Devane also is on hand, as a South Carolina sheriff trying, if not to save the life of Jeri Lynn's sister, then to solve the crime of her kidnap-murder. But years of durance vile on *Knots Landing* have rubbed off all the Camelot glitter of Devane since *The Missiles of October.* He has two expressions, grin and grim. Whereas Jeri Lynn... well, she doesn't look American at all. With her huge eyes and pouty mouth, she looks at the very least like one of those Eastern European vamps we find every decade or so hiding out behind the subtitles in an art-house film; at the very most, the second coming of Bardot. The TV movie does its best to obscure this look by dressing her up for beauty pageants. But when she's at her weariest, on the telephone with a serial killer who is understandably smitten by her, she is, in her prefeminist emotional dishabille, the Virgin and the Slut. And then, I'm sorry to say, she sings "Amazing Grace."

PETER FALK RETURNS, IN HIS RAINCOAT AND his Peugeot, for his twentieth anniversary as Columbo in **Death Hits the Jackpot** (Sunday, December 15; 9 to 11 P.M.; ABC). This time it's a mismatch of wits with Rip Torn—who overplays the part of a murderous jeweler with a goatee and a $30-million lottery ticket. Besides a kleptomaniacal chimp, there are also hippies and some dialogue in Italian. Columbo's detective work is clever enough, and there's something to be said for Rip Torn in a King George wig, though not much.

IF YOU'VE BEEN WONDERING WHAT HAPPENED to Lloyd Bridges, **In the Nick of Time** (Monday, December 16; 9 to 11 P.M.; NBC) tells us that he's living at the North Pole, where his 300 years as St. Nick are finally up. His search for a substitute takes him to New York, where he meets Michael Tucker, a newspaper grouch; A. Martinez, a single-parent cabbie; and Cleavon Little, a Rastafarian street person. Will there be a Christmas pageant at the community center that slumlords menace? Of course there will: This is a Disney production.

In brief: FREDERICK WISEMAN SPENDS TWO and a half hours in Colorado looking at **Aspen** (Monday, December 30; 9 to 11:30 P.M.; Channel 13) and refusing to form an opinion. Through his camera we see lots of snow and many skis, plus churchgoing, ballroom dancing, and nightclub singing; banjo buskers and cancer crusaders; cosmetic surgery, ducks, and hot-air balloons; a lecture on "God and the Global Economy" and a panel discussion of *Madame Bovary.* Why not hang gliding or Hunter S. Thompson on a gonzo toot? I don't know; I can't even guess.... **The Fine Art of Faking It** (*Nova;* Tuesday, December 17; 8 to 9 P.M.) is an amusing and informative look at alleged forgers from Tony Tetro in Southern California to Christian Goller in Bavaria, with side trips to the Getty, the Met, and Cleveland, where people like Thomas Hoving and Philippe de Montebello enjoy telling us how we're fooled by counterfeiters of everything from a Rembrandt to a kouros. ■

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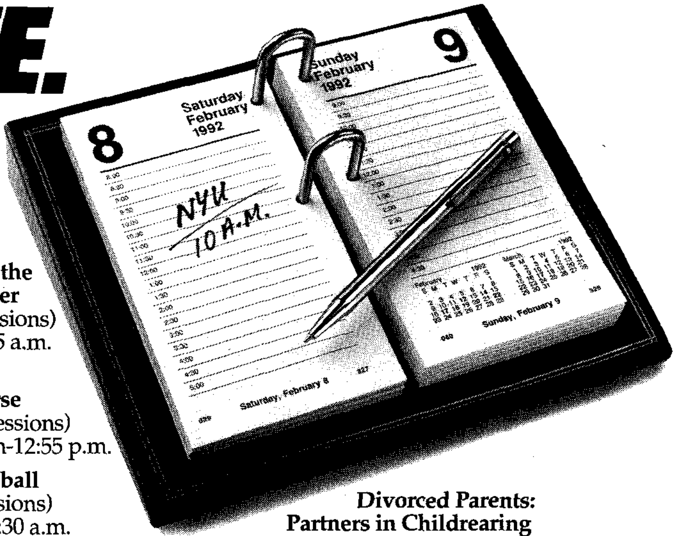

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APPRECIATING ART AND THE ARTS

Seminars in Art History, Part II: The Renaissance to Modern Art
X03.9046/$255 (10 sessions)
M Feb. 15-Apr. 25, 10:30 a.m.-12:15 p.m.

Masterpieces at the Metropolitan Museum
X03.9019-3/$240 (12 sessions) Meets at the Metropolitan Museum of Art.
Feb. 8-May 2, 10-11:40 a.m.

Artwalks
X03.9122/$200 (6 sessions)
M Apr. 4-May 9, 10 a.m.-1 p.m.

Donizetti, Bellini, and "Beautiful Singing"
X06.9403/$80 (2 sessions)
M Apr. 4-11, 10:30 a.m.-1:30 p.m.

Bach
X06.9011/$80 (2 sessions)
M Feb. 29-Mar. 7, 10 a.m.-1 p.m.

Foundations of Creativity
X32.9332/$125 (4 sessions)
S Apr. 4-25, 10 a.m.-12 noon

Behind the Scenes at Auction
X03.9514/$170 (5 sessions)
S Apr. 11-May 9, 11 a.m.-1 p.m.

The Antique Hunter's Guide to England
X15.9138/$65 (1 session)
M Apr. 11, 10 a.m.-3 p.m.

KEEPING FIT

Swim Instruction for the Advanced Beginner
X67.9007-1/$150 (10 sessions)
S Feb. 8-Apr. 25, 10-10:55 a.m.

Swim Instruction for the Intermediate Swimmer
X67.9009/$150 (10 sessions)
S Feb. 8-Apr. 25, 11-11:55 a.m.

Swim for Aerobic Fitness: A Short Course
X67.9016-1/$125 (10 sessions)
S Feb. 8-Apr. 25, 12 noon-12:55 p.m.

Introductory Racquetball
X67.9315/$160 (10 sessions)
S Feb. 8-Apr. 25, 9:45-10:30 a.m.

Advanced Beginner Racquetball
X67.9316/$160 (10 sessions)
S Feb. 8-Apr. 25, 1:30-2:15 p.m.

Introductory Squash
X67.9305/$160 (10 sessions)
S Feb. 8-Apr. 25, 10:30-11:15 a.m.

Advanced Beginner Squash
X67.9306/$160 (10 sessions)
S Feb. 8-Apr. 25, 9:45-10:30 a.m.

Fundamentals of Golf
X67.9350/$235 (10 sessions)
S Sec. 1: Feb. 8-Apr. 25, 10-11 a.m.
S Sec. 2: Feb. 8-Apr. 25, 12 noon-1 p.m.

Stress Management: A One-Day Workshop
X67.9451/$45 (1 session)
S Sec. 1: Feb. 15, 1:30-4 p.m.
S Sec. 2: April 25, 1:30-4 p.m.

Alexander Technique Workshop
X67.9238/$45 (1 session)
S Sec. 1: Feb. 15, 10:30 a.m.-1 p.m.
S Sec. 3: Apr. 25, 10:30 a.m.-1 p.m.

Feldenkrais Workshop
X67.9141/$45 (1 session)
S Sec. 1: Feb. 22, 10:30 a.m.-1 p.m.
S Sec. 2: May 2, 10:30 a.m.-1 p.m.

Self-Defense Workshop
X67.9400/$45 (1 session)
S Apr. 11, 1:30-4 p.m.

HOW TO RUN YOUR LIFE

How to Make Ends Meet
X48.9012/$40 (1 session)
S Feb. 8, 9:30 a.m.-12:30 p.m.

Traveling Single
X48.9415/$85 (1 session)
S Apr. 25, 9:30 a.m.-3:30 p.m.

The Art of Active Listening: Understand and Be Understood
X48.9039/$110 (3 sessions)
M Feb. 29-Mar. 14, 10 a.m.-12:30 p.m.

Finding Affordable Quality Child Care
X48.9392/$40 (1 session)
S Mar. 28, 9:30 a.m.-12:30 p.m.

Divorced Parents: Partners in Childrearing
X48.9450/$45 (1 session)
S Apr. 11, 9:30 a.m.-12:30 p.m.

Over 55? What's Next?
X48.9365/$125 (4 sessions)
S Apr. 4-May 2, 10 a.m. -12:30 p.m.

You and Your Adult Children
X48.9399/$80 (2 sessions)
S Feb. 22-29, 10 a.m.-12:30 p.m.

Kids and Money
X48.9437/$45 (1 session)
S Apr. 4, 9:30 a.m.-1 p.m.

Using Creative Visualization to Achieve Your Goals
X48.9038/$150 (4 sessions)
S Mar. 28-Apr. 25, 10 a.m.-12:30 p.m.

Managing 5 to 9
X48.9388/$45 (1 session)
S Feb. 29, 9:30 a.m.-12:30 p.m.

Helping Your Child Learn: Parents as Educators
X48.9405/$50 (1 session)
S Apr. 25, 9:30 a.m.-12:30 p.m.

Philosophy and the Problems of Modern Life
X08.9006/$220 (6 sessions)
M Feb. 15-Mar. 28, 10 a.m.-1 p.m.

Personal Financial Planning
X51.9940/$260 (5 sessions)
M Feb. 29-Apr. 4, 9:30 a.m.-1:30 p.m.

Remembering with Pleasure, Forgetting without Fear
X14.9150/$105 (1 session)
M Apr. 11, 9:30 a.m.-4:30 p.m.

SPANNING THE GLOBE

The Chinese New Year in Chinatown
X15.9124/$75 (1 session)
S Feb. 29, 10 a.m.-3 p.m.

Saturday in Soho
X15.9119/$75 (1 session)
S May 2, 10 a.m.-3 p.m.

The United Nations in a Changing World
X12.9011/$220 (10 sessions)
M Feb. 15-Apr. 25, 10:30 a.m.-12:10 p.m.

England at Your Fingertips
X15.9226/$70 (1 session)
M Apr. 4, 10 a.m.-4 p.m.

France at Your Fingertips
X15.9225/$70 (1 session)
M Apr. 25, 10 a.m.-4 p.m.

Spain at Your Fingertips
X15.9224/$70 (1 session)
S May 2, 10 a.m.-4 p.m.

Italy at Your Fingertips
X15.9227/$70 (1 session)
S May 9, 10 a.m.-4 p.m.

THE WORLD OF LANGUAGES

Intensive Language Courses.
Feb. 8-Apr. 18/$445 (10 sessions)
9:20 a.m.-12:50 p.m
S **Intensive Arabic I**/X23.9061
S **Intensive French II**/X19.9062
S **Intensive German II**/X20.9062
S **Intensive Italian I**/X22.9061
S **Intensive Italian III**/X22.9063
S **Intensive Japanese I**/X17.9261
S **Intensive Japanese II**/X17.9262
S **Intensive Japanese III**/X17.9263
S **Intensive Korean II**/X17.9662
S **Intensive Mandarin II**/X17.9062
S **Intensive Russian I**/X25.9261
S **Intensive Spanish II**/X26.9064
S **Intensive Spanish III**/X26.9065

1:20-4:50 p.m.
S **Intensive French I**/X19.9061
S **Intensive French III**/X19.9063
S **Intensive German I**/X20.9061
S **Intensive Italian II**/X22.9062
S **Intensive Russian II**/X25.9262
S **Intensive Spanish I**/X26.9063

Italian Life and Literature
X22.9090/$445 (10 sessions)
S Feb. 8-Apr. 18, 1:20-4:50 p.m.

French for Reading Knowledge
X19.9020/$585 (14 sessions)
S Feb. 8-May 16, 9:20 a.m.-12:40 p.m.

German for Reading Knowledge
X20.9020/$585 (14 sessions)
S Feb. 8-May 16, 9:20 a.m.-12:40 p.m.

Spanish for Reading Knowledge
X26.9020/$585 (14 sessions)
S Feb. 8-May 16, 9:20 a.m.-12:40 p.m.

REAL ESTATE

New Life for the Old House
X63.9428/$95 (1 session)
M Mar. 7, 9:30 a.m.-4:30 p.m.

Career Strategies Seminar: Finding a Job in Real Estate
X62.9001/$45 (1 session)
M Feb. 29, 9:30 a.m.-1 p.m.

What Everyone Should Know about Real Estate
X62.9700/$95 (1 session)
M Feb. 22, 9:30 a.m.-4 p.m.

Real Estate Investment Opportunities
X62.9704/$95 (1 session)
M Feb. 22, 9:30 a.m.-4 p.m.

Buying a Home as a Residence or Investment
X62.9709/$95 (1 session)
M Feb. 22, 9:30 a.m.-4 p.m.

Buying Property at Auction
X62.9725/$75 (1 session)
M Mar. 14, 9:30 a.m.-1 p.m.

Buying Foreclosed Real Estate Properties
X62.9722/$95 (1 session)
M Sec. 1: Mar. 7, 9:30 a.m.-4 p.m.
M Sec. 2: Apr. 25, 9:30 a.m.-4 p.m.

Renting Out Your Home (When It Isn't Selling)
X62.9719/$75 (1 session)
M Mar. 7, 9:30 a.m.-1 p.m.

Renegotiating Your Residential Mortgage
X62.9714/$75 (1 session)
M Mar. 14, 9:30 a.m.-1 p.m.

Estate Planning and Family Real Estate
X62.9706/$95 (1 session)
M Mar. 7, 9:30 a.m.-1 p.m.

How to Buy a Co-op or Condominium
X62.9708/$95 (1 session)
M Apr. 4, 9:30 a.m.-4 p.m.

Managing Your Co-op or Condo Investment in Troubled Times
X62.9713/$95 (1 session)
M Apr. 4, 9:30 a.m.-4 p.m.

Buying or Renting Medical Space
X62.9740/$195 (1 session)
M Apr. 11, 10 a.m.-4 p.m.

Buying Vacation Property
X62.9718/$75 (1 session)
M Mar. 28, 9:30 a.m.-1 p.m.

The Real Estate Component of Your Franchise
X62.9050/$95 (1 session)
M Mar. 14, 9:30 a.m.-4 p.m.

Is Your Cooperative or Condominium a Candidate for Self-Management?
X63.9019/$45 (1 session)
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BOXING DAY

“. . .Philips’s Mozart edition now looks like an important enterprise, one that has evolved with amazing artistic consistency. . .”

THE CLASSICAL-RECORD INDUSTRY, EVER RESOURCEFUL, has devised several hopeful schemes to cut through the current consumer gloom and tempt seasonal shoppers. One of the most imposing and eye-catching is the Great Big Box: massive multi-disc sets documenting the complete recorded works of important, and bankable, composers or musicians.

These huge packages have proliferated lately, in part because they are so practical. Consisting mostly of reissued material that has already paid for itself, often many times over, such retrospectives are relatively inexpensive to produce and can be marketed at mid-price. Even more to the point, most companies with extensive back catalogues discovered some time ago that great performances of the past, smartly remastered on compact discs, sell better than the comparatively faceless new recordings of the present.

By far the largest undertaking of this kind is Philips’s **Mozart Edition** on 180 discs—contained not in one gigantic all-or-nothing box (even at a budget price that would run over $2,000) but in 45 sets, each devoted to a specific genre or an individual large-scale work. I have reported on this mammoth project from time to time since it was launched a year ago, and even if Philips did not quite make it on time to the finish line—the bicentenary of the composer’s death earlier this month—the end is in sight. All the instrumental music has now been issued, and the label is nearly midway through the vocal works.

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BERNSTEIN: *Making the most of Mahler.*

Despite the popularity of the major operas and a handful of choral pieces, most of this music is unknown except to specialists, and the discovery of so much hidden treasure is reason enough to justify this year of endless Mozartiana. Volumes 19, 20, and 22, for example, contain fourteen CDs of sacred music, only a fraction of which is heard live with any regularity—eighteen Masses, including the Requiem; various litanies and vespers, oratorios, cantatas, and numerous shorter pieces. The eight discs of Volume 23 focus on the concert arias made to order by the composer for his favorite singers, sung here by two dozen mostly worthy successors, from Peter Schreier to Lucia Popp. Like the previous entries in this series, each volume comes with helpful essays, texts, and a generous assortment of relevant pictorial matter. Although the notion of Philips’s complete Mozart edition may at first have seemed slightly mad, it now looks like an important phonographic enterprise, one that has evolved with an abundance of good taste and amazing artistic consistency.

THE COMPLETE
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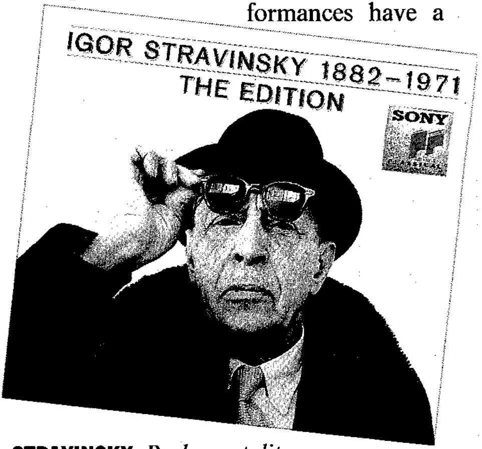
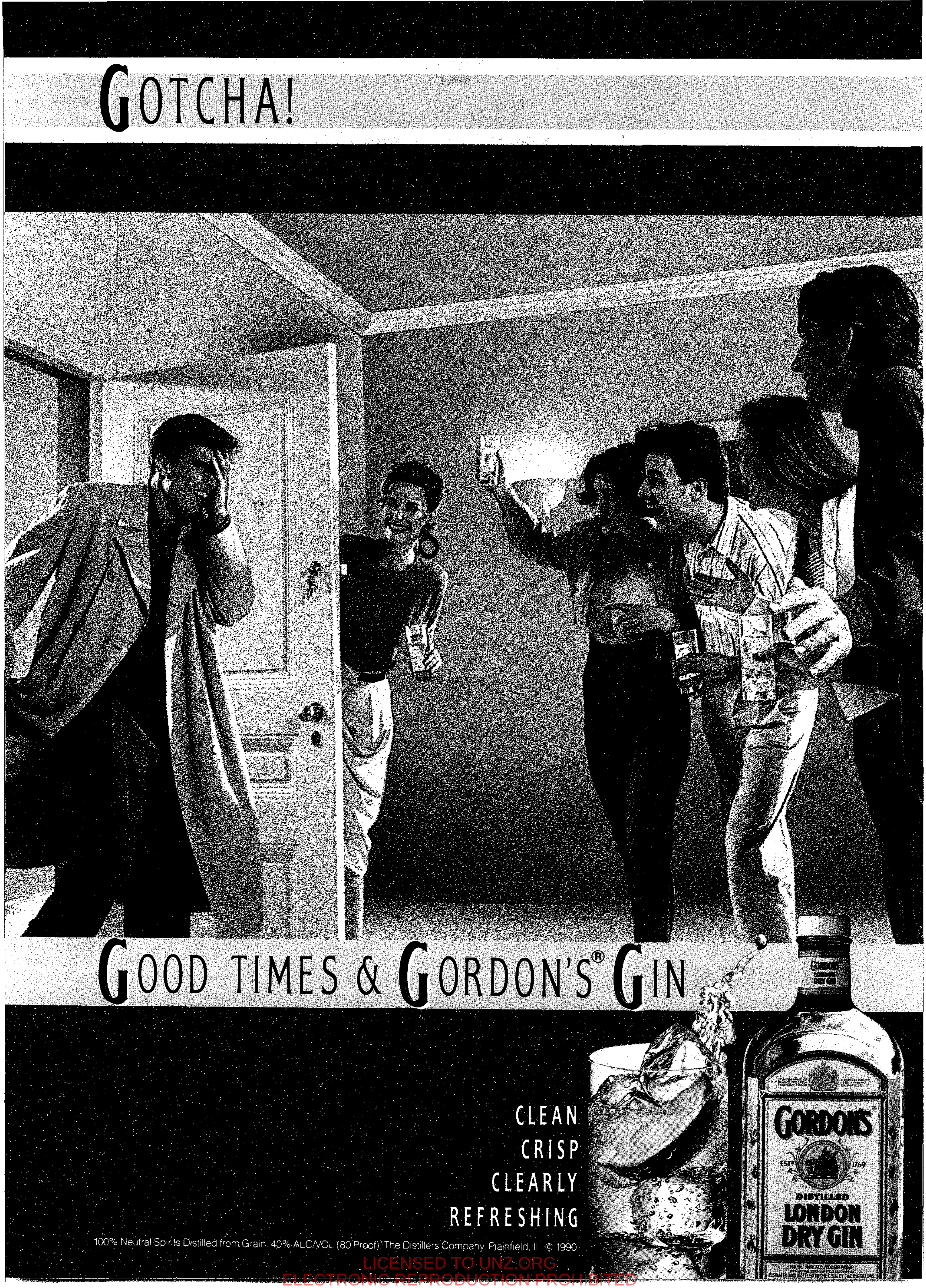
MOZART: *Massive appeal.*

A deluge of Mozart discs has rained down from many other quarters throughout the year, the operas in particular. Who, I wonder, can possibly be buying them all? If the new operatic releases from Muti, Levine, Davis, Solti, Hogwood, Harnoncourt, Marriner, Norrington, Gardiner, and the others seem unnecessary or too steeply priced, bargain hunters are directed to the recordings Karl Böhm conducted between 1965 and 1979 for Deutsche Grammophon, now collected in three boxed sets: the Da Ponte operas (*Figaro, Giovanni,* and *Così* on 435 394); German operas (*The Flute, Abduction,* and *Impresario* on 435 395); and two opera serias (*Idomeneo* and *Tito* on 435 396). These are already historical documents, the last flickerings of the postwar Viennese Mozart style that Böhm himself helped cultivate, even if he may not have invariably been its most distinguished exemplar. On the whole, though, these are sleekly groomed, instrumentally substantial, soberly attentive interpretations featuring many of the era’s most active Mozart singers. To hear Fischer-Dieskau, Wunderlich, Prey, Mathis, Moll, Schreier, Janowitz, Crass, Berganza, Fassbaender, and others of their generation is reason enough to reinvestigate these recordings.

Sony Classical has wasted no time in reissuing its **Stravinsky Edition** (46290), 22 CDs featuring the composer conducting and playing his own music. The format and contents resemble the 31-LP set released in 1982 to celebrate the Stravinsky centennial but with editorial corrections, a few performance substitutions, and some new material—most significantly the rare 1938 recording of the Concerto for Two Pianos played by the composer and his son Soulima. Otherwise, preference is once again given to the stereo recordings Stravinsky made for CBS during the sixties, not always the most desirable composer-conducted versions of these works. Many were made under less than ideal conditions, hampered by limited time and money as well as Stravinsky’s deteriorating health, and the late works suffer especially. Despite that, the best performances have a



STRAVINSKY: *Pack mentality.*



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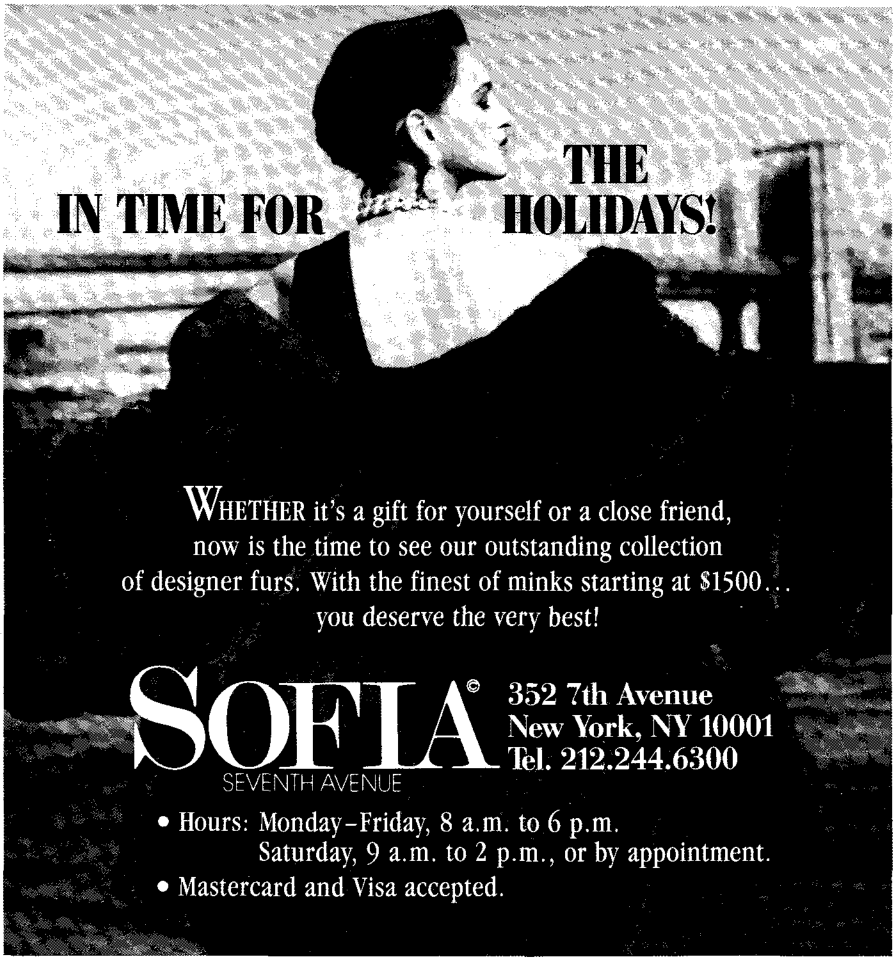

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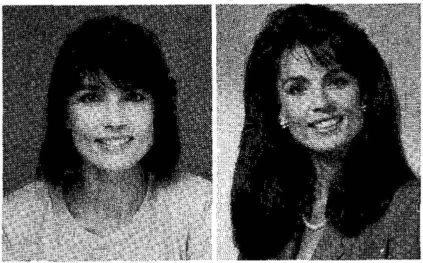

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Stravinsky's chief associate in his final years, and latterly custodian of the legend, Robert Craft has embarked on a Stravinsky recording project of his own for MusicMasters, although just how extensive it will be remains unclear. High on Craft's agenda are recordings of the late works that will, he hopes, correct the bad impressions left by the inadequate performances in Sony's "complete" edition. The first volume in his series (67078-2), containing a poised reading of the exquisitely fashioned *Requiem Canticles* with the New York Choral Artists and Orchestra of St. Luke's, does precisely that. These two generously filled CDs also contain the *Symphony of Psalms,* Symphony in Three Movements, *Rite of Spring, Oedipus Rex* (narrated by Paul Newman), two brief fanfares, and the *Apollo Pas de Deux.* With superb musicians and time to work with them, Craft at last justifies Stravinsky's faith in his conducting skills.

The death of **Leonard Bernstein** a year ago was bound to trigger the reissue and/or repackaging of his discography by the two labels that recorded him for more than 35 years: first CBS (now Sony Classical) during his New York Philharmonic days, and later Deutsche Grammophon. DG's thirteen-disc box of the complete Mahler symphonies (435 162) takes the prize for now, Bernstein's second traversal of the canon, this time with three orchestras: the Vienna Philharmonic, Amsterdam Concertgebouw, and his own New Yorkers. This is definitely the Mahler set to have if you're having only one—few conductors penetrated more deeply into the painful beauty and raw power of this music or communicated the essence with more immediacy. Unfortunately, Bernstein died before recording the huge choral Eighth Symphony, but DG has included a live reading from the 1975 Salzburg Festival—technically imperfect, perhaps, but an electrifying performance.

Much more Bernstein material will be forthcoming from Sony, mostly recorded in the sixties. For now, the company has issued five "portrait" sets on fourteen CDs: his theater works on SM3K 47154 (*On the Town, Trouble in Tahiti, Fancy Free, Facsimile,* and shorter pieces); and on SM3K 46158 (*Mass* and *Dybbuk*); the concert scores on SM3K 47162 (three symphonies, Serenade for Violin, *Chichester Psalms,* Prelude, Fugue, and Riffs); Bernstein as pianist on SM3K (concertos and chamber works by Mozart, Beethoven, Schumann, Ravel, Gershwin, and Shostakovich); and accompanying Dietrich Fischer-Dieskau, Christa Ludwig, and Walter Berry in Mahler songs on SM2K 47170. This gives only a taste of Bernstein, of course, but it's a delicious one and proof positive of a protean musical talent.

RCA's star conductor, after all these years, is apparently still **Arturo Toscanini,** and the company's project to reissue his commercially approved recordings on 82 CDs proceeds apace. The target date for completion is March 25, 1992, the maestro's 125th birthday, and half the catalogue is already available, including videodiscs and tapes of concerts from the early fifties. That the mere mention of Toscanini's name continues to stir up controversy certifies his living-legend status. Anyone who watches the videos will sense the elegant power of his controlled presence on the podium—try not to be hypnotized by the all-Wagner concert televised from Carnegie Hall on December 29, 1951 (RCA 60338-6-RG).

A younger, not quite so driven but no less intense Toscanini may be heard in the set of performances he made with the New York Philharmonic between 1926 and 1936 (60329-2-RG). These three discs, together with the four that contain his famous recordings with the Philadelphia Orchestra from the early forties (60328-2-RG), enlarge considerably our familiar picture of the implacable old man who whipped the NBC Symphony into such a frenzy during the last decade of his life. How he might have conducted 100 years ago is impossible to say, but the 1946 broadcast of *La Bohème* (60288-2-RG) offers a few hints. After all, Toscanini had presided over the opera's world premiere 50 years earlier.

The music world lost three of its most revered senior pianists this year: Claudio Arrau, Rudolf Serkin, and Wilhelm Kempff. Recorded retrospectives have already begun to appear—an extensive one in the case of **Claudio Arrau,** whose Philips recordings of the past 30 years were being gathered into eight big boxes even before he died and are now available on 45 CDs: the Beethoven sonatas (432 301) and Mozart sonatas (432 306), and sets of Chopin (432 303), Liszt (432 305), Schubert (432 307), Debussy (432 304), Schumann (432 308), and Brahms (432 302). As a civilized musical thinker and a supreme virtuoso, Arrau ripened into one of this century's greatest musicians, and his Philips legacy is not to be played casually. He always invites rapt attention whatever the music at hand, repaying active listeners a hundred times over. Presented with such a compellingly articulate and closely argued personal view of the core repertory that all pianists play, even dissenters may be seduced into total surrender by these infallible fingers. The Beethoven-sonata set seems to me indispensable, but perhaps the five Liszt discs are even more so. Arrau was one of the last to study with a Liszt pupil, and few other pianists better grasped the spiritual and instrumental genius of this still undervalued composer. ■

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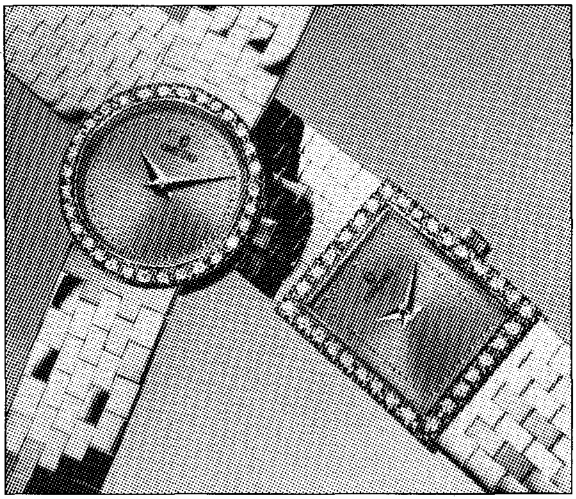

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Movies/David Denby

WARREN UNBOUND

". . .*Bugsy* is the most entertaining movie of the year; a pox on anyone who does not feel tenderly toward *The Prince of Tides*. . ."

BANG, BANG, KISS, KISS: *Beatty as mobster Bugsy Siegel; Bening as moll Virginia Hill.*

IT'S FINALLY HAPPENED. AFTER YEARS OF hedging and dithering, after many, many movies in which he skittered away from the camera, doing anything to avoid revealing himself, Warren Beatty, at the age of 54, has finally come across. In **Bugsy,** Beatty plays Benjamin Siegel, the Mafia murderer and "sportsman" who founded Las Vegas—a visionary goon who worked on his diction and manners and who hated his buggy nickname—and he gives a complex and rousing performance. What a change! Beatty treats the camera not as a thief who might steal his pants in the night but as a welcome friend. Working from a voluble and witty screenplay by writer-director James Toback, he has broken into triumphant speech and put all of himself into a movie.

Despite some softening at the end, *Bugsy* is the most entertaining and exciting American movie of the year. Barry Levinson, who directed, has combined his talent for intimacy with an enlarged sense of the potency of images. Levinson and Toback and Beatty have been very shrewd. Like John Huston, whose *Prizzi's Honor* was deliberately absurd, the filmmakers have realized that it's no longer possible to do a Mafia movie straight. *Bugsy* isn't a put-on—in fact, it has a fine undertow of seriousness—but its portrait of a self-made hood who wants glamour is essentially comic. Everything in the movie is a little bit over the top—as if the whole giddy and exhilarating action were an emanation from Bugsy's speeding brain.

The filmmakers have cleaned up their hero a bit, transforming a movie-struck psychopath into a feverish near-genius. Bugsy has become another version of the Great Gatsby (né James Gatz), who, in his creator's immortal words, "sprang from his Platonic conception of himself." He lives for the fabulous, the dream of glory. The movie opens early in World War II when Bugsy, an associate of Meyer Lansky's in the Jewish wing of the mob, is sent out to Los Angeles to take over the rackets there. He does this so easily that it's almost a joke. Everything is easy. We've already seen him pick up a beautiful woman in an elevator and casually knock off a subordinate. His trick is never to be obvious, to make transgression an assertion of style.

Nattily dressed, tanned, a culture lover, Ben (as he liked to be called) practices his enunciation, repeating the lip-punishing line "Twenty dwarves took turns doing handstands on the carpet." His rhythmic iteration of this private mantra runs through the movie, an absurdist refrain, meaningless but soothing. Beatty doesn't try a thick New York Jewish accent (the point, I suppose, is that Bugsy wanted to lose that accent), but it's still a new voice for him, dark and guttural but also faster, more urgent and thrusting.

Out in Hollywood, Ben pals around with George Raft (Joe Mantegna), the slickly mediocre star who played hoods in movie after movie. On the set of *Manpower,* a not terribly good picture that Raft made with Marlene Dietrich in 1941, Raft speaks dreadful hardboiled dialogue, and Bugsy looks on in awe. He spots the beautiful minor starlet Virginia Hill (Annette Bening), and the two of them, walking across the set during a break, banter in a style as unreal as the stuff in *Manpower,* though a lot juicier. Virginia Hill (a real person) had slept with gangsters before Siegel, including the notorious Joey Adonis. She knew her way around, and she comes off in *Bugsy* as a blunt, critical, and demanding woman who enjoys talking dirty with the boys. She's like a child staying up late, thrilled by the naughtiness. Bening is lithe yet fiery—a hard flame. Her Virginia conquers Bugsy because she's prepared to walk out at any moment when he doesn't value her at her worth.

The first half of the movie is suave, funny, and romantic. Levinson takes a kidding attitude toward the trashy Hollywood glamour that mesmerized Siegel. Casually, out of the corner of its eye, *Bugsy* captures the obsessional luxury of the old dream capital. The old stars were indeed like mobsters (the attraction was mutual) in the sense that they latched onto fancy clothes and houses as a way of confirming their sense of themselves. Bugsy actually wants to *be* an actor and has a screen test made of himself, which he projects over and over in his living room. His delivery of forties-Hollywood-gangster doggerel is hilariously wooden, and we get the point: Bugsy can be an actor only in his life, where he projects himself imaginatively into situations, vociferously making himself up as he goes along.

Talking at dizzying speed, Bugsy enters a room, races around his opponents, surrounding, one-upping, intimidating. He seems to hand his enemy an advantage—a gun or, at one astonishing moment, his member—but the offer is so strange it

Photograph by Peter Sorel/Tri Star.

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“. . .Almodóvar is back in form, playing deliciously funny and perverse games in *High Heels,* a mother-daughter soap opera. . .”

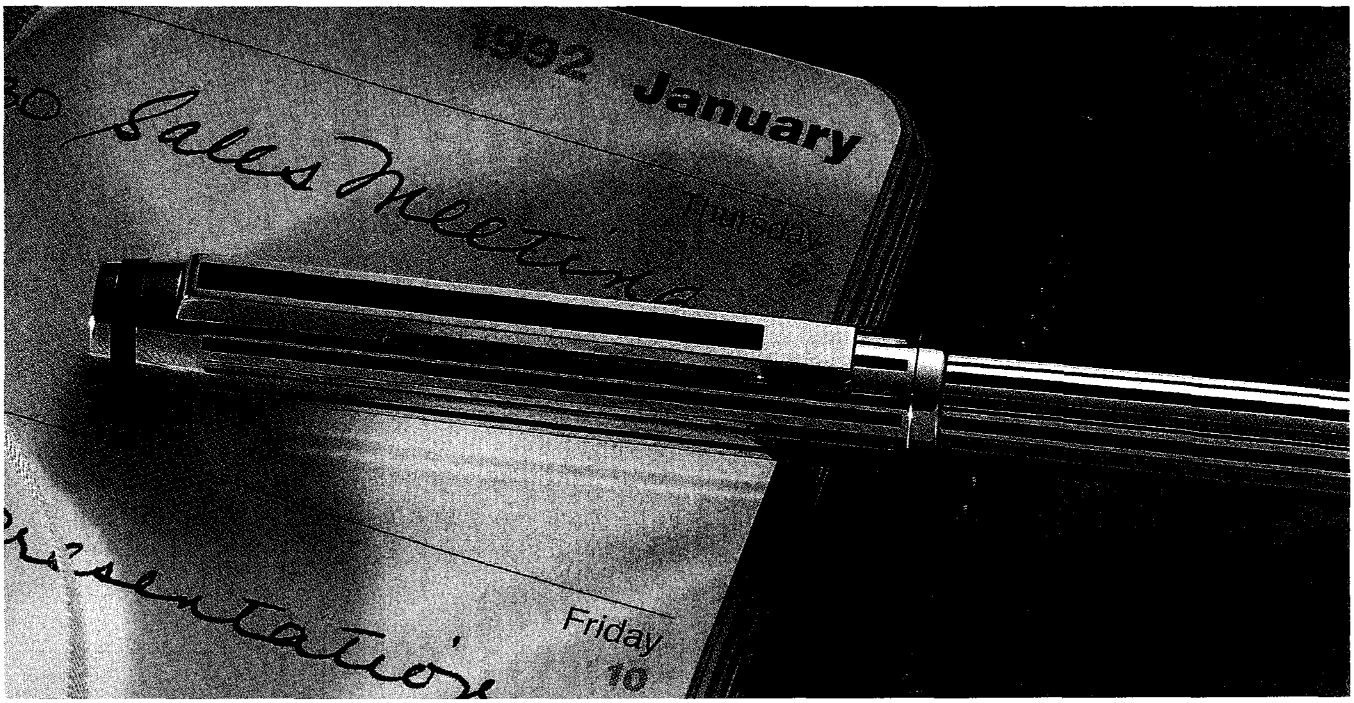
puts the opponent on the defensive. He is genial, a jokester, but his act is a mix of hustle and menace, and there's murder in his soul. Playing this dazzling liar and fake-out artist, Beatty hurls his body around the sets, but something earnest and heartfelt comes through the bugsiness—a yearning to impress and to please us. Beatty draws on reserves of elegance and gentleness, and he still has his boyish goofiness; the performance is high-spirited and ironic, but there are frightening spasms of rage. For the first time, he gets a voice up; he screams, shrieks even.

As Bugsy sits before a sunlamp with more cream on his face than Lana Turner used, cucumber slices covering his eyes, Mickey Cohen (Harvey Keitel), a primitive local thug, shows up and begins cursing at him—surely one of the most incongruously funny confrontations in gangster-movie history. And yet despite all the play—and here's the mystery of the movie—*Bugsy* is serious, even tragic. Ennio Morricone has written one of his most haunting scores, and the great cinematographer Allen Daviau makes the tanklike forties cars and the old houses seem heavy and dark. You feel the death hanging around in the shadows. The mob bosses, solemn men in thick coats and dark-gray hats, show up at Bugsy's house. Meyer Lansky (Ben Kingsley, in a dryly amused and amusing performance) exudes the sententious concern of a rich uncle. Lansky loves Bugsy but can't save him from his excesses.

Through World War II, Las Vegas was little more than a dusty place to stop and play a few coins before hitting the road. Bugsy's dream is to create a magnet for the wealthy and fashionable. He tricks the money out of the mob, persuading even Lucky Luciano (the late Bill Graham) to give over, and puts Virginia in charge of the payroll. But as he builds his casino—the Flamingo, after Virginia's nickname—the costs go up, and the mob bosses begin to get restless. The trouble with the last half of the movie is that the slightly satirical view of Bugsy gets lost in piety. The filmmakers now treat Bugsy with immense respect, as a martyr to small-mindedness. His love affair with Virginia Hill, who may be ripping him off, takes on the aspect of a tragic passion. But what did they build—the Parthenon? Venice? They built Las Vegas, a corrupt and tawdry entertainment machine.

Like Francis Coppola's *Tucker,* this movie is a kind of allegory. The creative, high-spending movie director is threatened by the destructive money men. The message is: Go with the wild man (i.e., Beatty, Coppola, Cimino) because you'll make money in the end. There is even a triumphant postscript informing us that the $6 million Bugsy spent on the Flamingo blossomed into $100 billion in Vegas profits. But long before the postscript, the movie has lost its edge. Yes, there is real heat between Beatty and Bening, but as Bugsy becomes obsessed with glass walls he loses interest for us. The hustler has become a master builder of colossal junk, and we can't see him quite the way the infatuated filmmakers do.

A POX ON ANYONE WHO DOES NOT FEEL TENderly toward Barbra Streisand's **Prince of Tides**. Despite a few scenes that should have been left out in the sun to dry, and despite the awkward presence of Streisand herself, this earnest and strenuous



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PLAYING DOCTOR: *Streisand and patient Nolte.*

movie, based on the Pat Conroy novel, is mostly brave and moving. Those who take the long view will be reminded of the kind of expansive narrative films made in the forties and fifties from novels by Edna Ferber, Sloan Wilson, and Herman Wouk. Middlebrow seriousness of this sort—soul-searching examination of family and love and destiny—has just about gone out of our movies, and while watching *Prince,* which is extremely absorbing, I realized how much I missed it.

Tom Wingo (Nick Nolte), a restless and dissatisfied middle-aged man from South Carolina, at odds with his wife (Blythe Danner) and his mother (Kate Nelligan), fighting his past, comes to New York to tend a sister (Melinda Dillon) and there encounters psychoanalysis, Jews, dinner parties, homosexuals, and other forces of the big city, all of which work on him, combining to open up his soul. Nick Nolte's performance as Tom is pretty much magnificent—certainly the largest, most extensive work of his extraordinary career. As for Streisand: In all the scenes set in the South among Tom's large family, her direction is fluent and surefooted; she gets first-rate work out of Danner and also out of the formidable Nelligan, who has entered a new phase of her movie career as an expert character actress. *Prince* moves effortlessly from South to North and back again, and one gains from it a real sense of characters' changing over time. The movie's principal stumbling block—more like a wall—is Streisand herself. As the New York psychoanalyst Susan Lowenstein, she first retreats into professional strictness, holding herself rigid in her chair with her hands clasped, and she seems inhibited as an actress—a piece of waxed fruit with long nails. Later, when she falls in love with Nolte, she's waxed fruit smiling. As Tom returns South moaning "Lowenstein, Lowenstein . . . ," there are sure to be titters. But the rest of *The Prince of Tides* deserves better than sneers.

PEDRO ALMODÓVAR, SPANKING HIS FAVORite ideas until they turn red with pleasure, is back in form, playing deliriously funny and perverse games in **High Heels,** a mother-daughter soap opera done in mock-bathetic style. Emotion as performance, impersonation as possession, the theatricality of the real and the authenticity of the theatrical—all of the themes are there, in bright designer colors, arrayed for our enjoyment. An immense friendliness and sympathy pours out of Almodóvar's work. Crazy as he is, he wants to make contact with everyone. ■

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Art/Kay Larson

DECK THE SHELVES

"...With all the jammed compendiums out this season, publishers who show what's singular and hidden get my gratitude..."

NO DOUBT YOU'VE HEARD ABOUT THE $1,000 book on the Sistine (**The Sistine Chapel**, Knopf), which, I admit, sounds like the lead-in to a punch line. The pictures are gorgeous, Michelangelo was a hellion of a painter, and the restoration is truly night versus day. The Nippon Television Network, the sponsor, poured a lot of cash into the Vatican, owns the photo-reproduction rights, and will probably get its price in Tokyo. I can't tell you to buy a book that I saw for only twenty minutes because it was too pricey to leave with a reviewer. But I had to mention it, so there you are.

From here on, I give you what I consider beautiful bookmanship, gauged on my idiosyncratic sliding scale. We're slim on serious scholarship this year, so publishers have turned to museum collections. Naturally, every museum would love to get its big-ticket items into print, and some have, as you can see in jammed compendiums from the great storehouses: **The Prado** (Abrams, $95), **Treasures of Venetian Painting: The Gallerie dell'Accademia** (The Vendôme Press, $65), or **Paintings From the Frick Collection** (Abrams/Frick, $39.95). Nothing wrong there, except for the strain of shoving together a lot of unrelated (and nearly unreproducible) Renaissance, Baroque, and Rococo scenography.

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Titles at the top of the list for the bottom of the tree.

Publishers who take the wiser course—showing what's singular and hidden—get my gratitude for producing the two prettiest art books of the season. **A Spanish Apocalypse: The Morgan Beatus Manuscript** (Braziller, $175) reproduces a *Commentary on the Apocalypse* commissioned in the tenth century from a monk-illustrator known as Maius. The match is perfect—an old book has become a new book. Maius's remarkable painting style is both blunt and provincial (due to the isolation of his Spanish mountain monastery) but also vigorous and visionary. Artists will find this a wonderful resource, as Léger reportedly did when Meyer Schapiro introduced him to the book. Leaping the centuries between us and him, Maius plants his feet in the Byzantine and the postmodern, his hands on the shoulders of William Blake and Matisse. This exuberant doomsday epistle usually hides in the Morgan's vaults, though four pages currently light up the library's "Masterpieces" show. Bringing the *Apocalypse* to daylight is a bright act.

Watercolors by Kandinsky at the Guggenheim Museum (Guggenheim/Rizzoli, $42) is not splashy publishing; the appeal is in the subject. Kandinsky reserved his wildest flings of fancy for himself when he drew. Each of these pictures is a magic planetoid of pure genius—cleverer than Klee, to my mind. Unlike oils, watercolors convert well to reproduction. Since the originals can be damaged by light, most of them will have to be enjoyed this way.

Pretty is hardly the word for **The Books of Anselm Kiefer 1969–1990** (Braziller, $95). Kiefer's gray, redemptive wizardry is packed into his handmade visual notebooks, here reproduced not in facsimile but as pages within a page, like illustrations of themselves. Touch is lost: Copper, lead, dirt, photographic film, hair, and paint become ink. The psychological distance is only a small problem, though. The books reveal one of the most bracing acts of soul-searching in recent art. Kiefer's plunge into the mythic origins of the German people reconstitutes itself from mud (literally) and faith. A striking and important book, especially if you've seen the originals.

Some 1,800 of the million-odd pieces of historic cloth in Susan Meller's Design Library and Design Loft are in fall's most unlikely success: **Textile Designs: Two Hundred Years of European and American Patterns** (Abrams, $65). Meller joined up with Joost Elffers, creator of "Giftwraps by Artists," and made categories like "Tapestry Look," "Zodiac," and "Ticktacktoe." Prosaic fabric turns out to be a marvelous testimonial to the exuberance of artists. So much great design, so close to home.

Rare archival photographs blister the clichés off the page in **Berlin Between the Wars** (The Vendôme Press, $45), revealing unexpected sides to a Weimar society known to us mostly for what it produced in 1933. There are political struggles, and children playing in trenches, but also that famous Weimar capacity for boisterous entertainment and Dada-style scandal.

The Russian rush hour is nearly over, but its effect on publishing lingers. Out of a large handful of books on art, photography, and design, the loveliest is **Russian**

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> ". . .*Old Houses* is a love affair with bones, beams, laths, cracks, and neglect. . ."

Houses (Stewart, Tabori & Chang, $65). The ruddy Slav temperament stamps itself on log huts, timber houses, grand palaces, artists' and writers' homes. It also survives where least expected—inside Soviet socialism—giving you hope for the irrepressible Russians. And Kari Haavisto's photographs are perfect.

A few others: American photographer Inge Morath takes another of her sympathetic looks at the people, especially the poets, who survive in the Soviet state, in **Russian Journal** (Aperture, $40). To consider what they triumphed over: **Art Under Stalin** (Holmes & Meier, $40) is by British critic Matthew Cullerne Bown, a respected commentator on contemporary Russian art. To see what they live with: **Moscow Revealed** (Abbeville, $50) turns into a high-calorie tour of gold-toned interiors. Churchly treasures and onion domes hunker on the dozen snowy sites of **The Golden Ring: Cities of Old Russia** (Abbeville, $45), by Muscovites Vadim Gippenreiter and Alexei Komech.

By their homes ye shall know them: **The Great Country Houses of Central Europe: Czechoslovakia, Hungary, Poland** (Abbeville, $95) displays the dangers of worshiping the halls trod by the aristocracy. Unless your relatives were dispossessed from one of them, the palaces of the plains are heavy, baroque, and hard to cozy up to. Grim gilding and Versailles-aping grandiosity are reminders of the political role of the nobility in these places. The consequences are bitterly felt in **The Jewish World of Yesterday: 1860–1938** (Rizzoli, $65), about a buzzing Jewish culture, often from those same regions and often bearing the brunt of notorious local intolerance. Add **From the Ends of the Earth: Judaic Treasures of the Library of Congress** (Rizzoli/Library of Congress, $50), and this *Jewish World* bubbles with the closeness of ordinary small communities—relayed in archival photographs and in observations by intellectuals whose roots were here. The houses are ungilded, but the lives are rich. I know where I'd rather be from.

The City Shaped: Urban Patterns and Meanings Through History (Bulfinch Press/Little, Brown, $50) is the choice when you're starved for significant content but want it delivered with evenhanded, jargon-free insight. Professor Spiro Kostof observes how cities are formed around the conscious or unconscious beliefs of the people who build them; he notes the devastating tug-of-war between ideals and habits. There are important implications here for "green" architecture and today's utopianizing schemes.

The best of the shelter books offer something more than voyeurism. **Old Houses** (Stewart, Tabori & Chang, $50) is a love affair with bones, beams, laths, cracks, and neglect. Preserved from renovation by the ignorance or indifference or poverty of their owners, these American mansions and farmhouses have that rare thing, authenticity, a quality becoming precious as it's threatened with extinction by the twentieth century. The National Trust for Historic Preservation has put its stamp on this book, for good reason.

A Manhattan master of the kind of architecture that looks as if it's always been there, Mott B. Schmidt designed the Wagner wing of Gracie Mansion, city townhouses, apartment buildings, and Rockefeller-family country mansions at Pocantico. The glowing foreword by Robert A.M. Stern in **The Architecture of Mott B. Schmidt** (Rizzoli, $50) is a testament, but so are the gracious Georgian rooms and entry halls that Schmidt willed to a city too often marred by garish egos.

Ticket to Paradise: American Movie Theaters and How We Had Fun (Bulfinch Press/Little, Brown, $29.95) does more than ogle the nostalgic wreckage. The movies were palaces of fantasy and possibility, and their architecture was a vehicle of escape. Talking to adults whose lives were changed (or at least influenced), John Margolies and Emily Gwathmey suggest that movie houses were the ruby slippers that lifted American kids out of the farms and set them down in the new urban landscape, the one we know.

Perhaps it's an acquired taste, but **Warren MacKenzie: An American Potter** (Kodansha, $65) presents the work of a legend in the corner of the potters' universe that joins American instinct and pragmatism to the Mingei (people's) tradition in Japan, the equivalent (in carefully studied artlessness) of the Arts and Crafts movement. An exhibition catalogue, **Mingei: Masterpieces of Japanese Folkcraft** (Kodansha, $35), roughly outlines this handcrafted aesthetic.

The people's paradise: **The New York Botanical Garden: An Illustrated Chronicle of Plants and People** (Walker & Company, $39.95) gives a reasonable if pedestrian account of the optimistic beginnings and later trials of one of the city's great places. The book takes wing, though, when describing the Botanical Garden's plant-collecting expeditions, on which scientists encountered hummingbird-size wasps with five-inch wing spans, ten-foot-high pitcher plants atop a *tepui* mountain in Venezuela, and giant water lilies in 24-hour pollinating orgies with scarab beetles.

In other parts of the gardening globe,

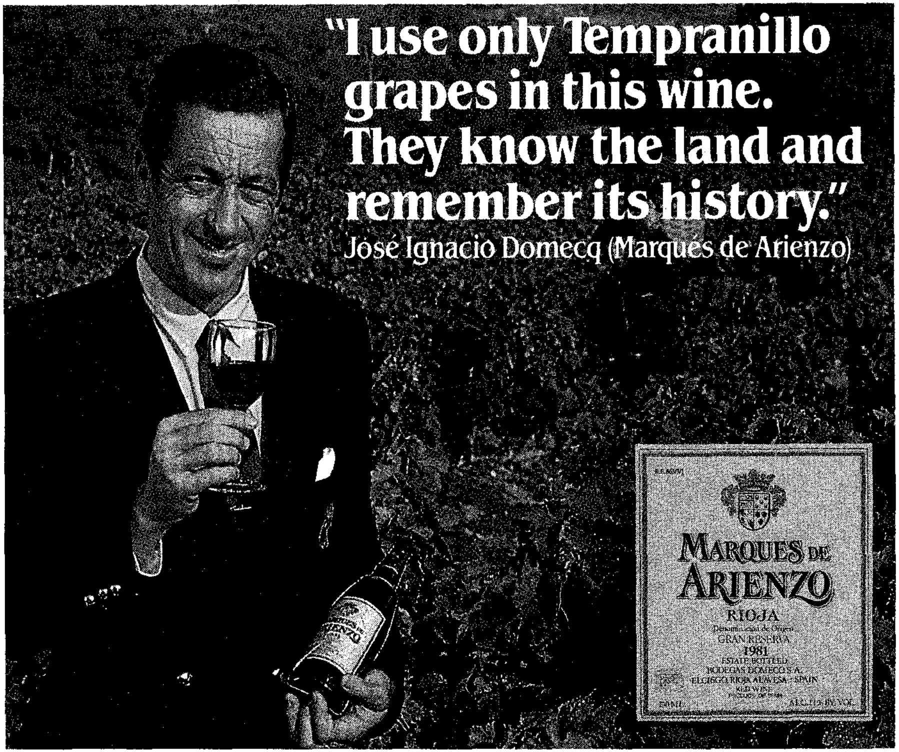
Penelope Hobhouse's **Flower Gardens** (Little, Brown, $45) is a useful and enlightened companion, drawing on Hobhouse's steady supply of fresh insights and a plant list that is not the same old turkey trot. It's beautifully photographed, too. **The Gardens of Russell Page** (Stewart, Tabori & Chang, $50) surveys the intellectual evolution of a master British garden designer, who concluded his career with the sculpture lawns at the Pepsico headquarters in Purchase, New York. Burdened by the size of its subject, **Nature Perfected: Gardens Through History** (Abbeville, $49.95) takes on the world, beginning with ancient Persia. Not a survival manual, it's a browse book for deepest winter.

So are these, which might as well be a trio: **The Painter as Naturalist: From Dürer to Redouté** (Flammarion, $85), which has the best title, stiffest text, and most delectable images; **Masterpieces of Bird Art: 700 Years of Ornithological Illustration** (Abbeville, $85), a little tamer but still nice; and **Dürer's Animals** (Smithsonian Institution Press, $75), by the scholar Colin Eisler, a handsome book venturing to discuss the romance between art, science, and observation in Dürer's Renaissance, adding, of course, a considerable indulgence in Dürer's drawings.

Mad can't be credited with the downfall of the Soviet Union, though anybody who read the magazine during adolescence knows it as a covert instrument of social policy. **Completely Mad** (Little, Brown, "$39.95—CHEAP!") is the story of the magazine and its demographic moment, which traded on the gleefully cheap cynicism of the post–James Dean generations. Serious books about comics run the snooze risk, but there is enough harebrained insider information here to help old fans finally understand their magazine. Best of all, of course, are the *Mad* snippets.

Great catalogues: **The Celts** (Rizzoli, $85), for the 2,200-object, kitchen-sink-and-cowbell show at the Palazzo Grassi in Venice, is big and definitive enough to be the prologue to Winston Churchill's *History of the English-speaking Peoples*, which, in a sense, is exactly what it is. The Celts (or Gauls) were the "barbarians" who besieged Greece and Rome between the sixth and first centuries B.C. and spread into the British Isles. Fierce, warlike, and frighteningly hairy, they swept out of prehistory to become modern Europeans. But if you want a better look at the Book of Kells, you'll have to go to **Celtic Art** (Abbeville, $50), a book you can lift with one hand.

And a reissue: **The Discoverers**, by Daniel J. Boorstin (Abrams, $75), the classic social history about the intellectual invention of the modern world, repackaged with the great art of those restless times. ■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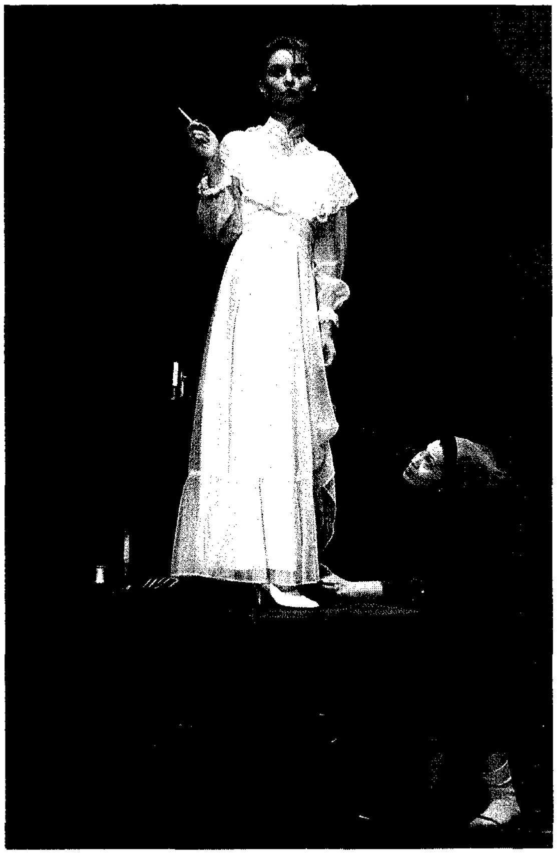
FINDING THE TONE

"... Truthful, pointed, and poignant, Caryl Churchill's *Mad Forest* applies to all our worlds. *Marvin's Room* is ultimately numbing..."

THE MUSE SEEMED TO HAVE DESERTED CAryl Churchill in her recent work; with **Mad Forest,** however, she is out of the desert, and a light is shining at the Perry Street Theater. Shortly after the execution of the Romanian dictator Nicolae Ceauşescu and his equally awful wife, Elena, in late 1989, Romania was struggling (mostly unsuccessfully) toward democratization in a mass of burning but unanswered questions, recrimination, and a slew of new difficulties, some of them indistinguishable from the old. Miss Churchill and her director, Mark Wing-Davey, together with ten drama students, went to Bucharest to study the situation. Soon, they had *Mad Forest* ready for production in both Bucharest and London. Truthful, pointed, and poignant, it applies to all our worlds. Here, too, it should provide entertainment as liberally as education.

The author has shrewdly constructed a work in three acts: before, during, and after the overthrow of the Ceauşescus and their dread secret police, the Securitate. The second act, delivered in Romanian accents (not especially consistent or convincing), is based on interview tapes in which various Romanians spell out what happened, or appears to have happened, during those bloody but almost inscrutably opaque days in late December 1989. The accents represent the English in which the Romanians spoke to Miss Churchill and her team. To this, the author prepends a first act about two fictional families, the quasi-proletarian Vladus and the more intellectual, quasi-bourgeois Antonescus, and their interaction during the Ceauşescu era. Repression is dramatized in many terrible ways, most tellingly by interminable silences, or by the radio blaring while people whisper so as not to be overheard, or by loud voices barking official lies while communication proceeds by silently exchanged notes or bank notes.

If this silence is scary in Act One, the uncheckable, vindictive garrulity after the so-called liberation is, in Act Three, even scarier. Everyone suspects everyone, old wounds fester, a new regime proves as harsh as the one before, nobody knows who is friend or foe, jobs are imperiled, ingrained ethnic hatreds resurface and proliferate. Babble unleashed leads to blows, a wedding party becomes a hailstorm of fisticuffs. Rampant aggression is no better than cramped repression.



MAD FOREST: *Calista Flockhart and Randy Danson.*

Beyond this realistic triptych, Churchill introduces a Fascist archangel (the misguidedness of religion) and an opportunistic bloodsucker of a Dracula (capitalism? the West? the symbolism is vague), and a speaking dog (the desperate urban-underdog riffraff), which adds a bit of metapolitical theatrical bravura to the proceedings, as well as biting humor. So, too, interpolated snatches of Romanian dialogue and blatant officially approved music intensify the perplexing political smog. The Romanian set-and-costume designer Marina Draghici and the American lighting designer Christopher Akerlind combine their powerful talents to make a small stage become as large and threatening as life itself. And under Wing-Davey's strikingly risk-taking direction, a cast of eleven plays a multiplicity of roles with precision and persuasiveness. A few longueurs aside, *Mad Forest* is absorbing, disturbing, and brutally amusing enough for all audiences.

AMERICAN PLAYWRIGHTS TEND to reduce social and political horror to the merely personal. It is not that sickness, infighting, and death in the family are subjects unworthy of drama. On the contrary, they have proved too worthy for too long and are, in less than expert hands, losing their edge. When this problem is compounded with AIDS, but AIDS as a plague that dare not speak its name, a play can become both unfocused and sullen as unredeeming farce is gobbled up by unremitting gloom. That Scott McPherson, the author of **Marvin's Room,** has lost his lover to AIDS, and has himself tested HIV–positive, hovers like a black cloud over the play as the attempt to crossbreed Larry Kramer with Ionesco results in something self-contradictory and, ultimately, numbing.

Bessie, the heroine of *Marvin's Room,* is a middle-aged spinster who has sacrificed her life to caring for her sick and senile father, Marvin, dimly discernible and sometimes inchoately audible in a back room, letting his death-in-life seep onto the stage and into Bessie's selfless existence. But now Bessie herself is diagnosed—by a ludicrously incompetent doctor—as gravely ill with leukemia and in need of a bone-marrow transplant. The donor could be either her harried, truculent sister, Lee, or one of Lee's sons. The college-age, bitter Hank, however, is an arsonist confined to, and only provisionally released from, a mental institution; the high-school-age Charlie is a nice bookworm, hard to pry loose from printed matter. This trio from Ohio descends on Bessie in Florida, dimly trying to help out, but really creating even greater havoc in her precarious life.

There could be a real play in this if McPherson could find the right tone. It is, in theory, commendable that, by not writing about himself and his lover more overtly, he tries to universalize his losses

Photograph by Martha Swope Associates/William Gibson.

and problems. Likewise, choosing absurdist comedy as the basic vehicle for one's grim tale is an understandable strategy in a culture that wants to amuse itself to death with escapist fare. But the exact tone, however hard to achieve, is indispensable; the British Miss Churchill has managed it in *Mad Forest*. In *Marvin's Room*, things begin in a funny-grim way (which is effective) but quickly progress to grim with only an intermittent rude joke (still workmanlike), then hurtle into grimmer than grim, undercut by the aura of the earlier grotesquerie, to end up neither funny nor sad, but merely distasteful. Too bad, because David Petrarca's canny direction and the generally good cast—in which Laura Esterman, Lisa Emery, Mark Rosenthal, and Alice Drummond are outstanding, and only Shona Tucker is too obvious—deserve better. As do we.

THE REVIVAL OF **Rags**, A BROADWAY FLOP with lovely music by Charles Strouse, ho-hum lyrics by Stephen Schwartz, and a messy book by Joseph Stein, reappears at the American Jewish Theatre somewhat revised, but with its virtues and vices essentially unaltered and still firmly in place. The story of what happens to a representative group of Jewish immigrants in New York circa 1910 is both overambitious and underachieved. Too many schematic lives are crowded onto a sketchily painted-in canvas, and the figures are both arbitrary and stereotypical, victims and victimizers, and one somewhat too-good-to-be-true Marxist-cum-feminist.

Even this could have worked, perhaps, with enough original twists in the action, sufficient wit in the dialogue and lyrics. But little of this is forthcoming, throwing all the burden on Strouse's fine but finally overwhelmed tunes. At AJT, matters are aggravated by a tiny stage, poor sight lines, a shoestring budget, and the need to double-cast to the point where both the hero and the villain are played by the same solid David Pevsner, capable of all but mitosis, and where too many other parts are played by too few, and in some cases inadequate, players. Ann Crumb and Crista Moore handle their assignments handily; the rest, with the partial exception of Pevsner and Jan Neuberger, sink.

In brief: WHAT ARE WE TO MAKE OF THE fact that the Great White Way, which has recently housed a variety show and a circus, is now playing host to **Catskills on Broadway**: three Jewish nightclub comics and a single Italian one doing their shtick and *roba*, respectively? Still, Freddie Roman (a non-Italian) and Marilyn Michaels are deft and funny, and if Dick Capri doesn't have you in the aisles, Mal Z. Lawrence takes jokiness to shriekingly spectacular heights. If laughter is all you want, here is roaring plenty; but is a large Broadway theater the proper venue? ■

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RARE ONE-OF-A-KIND COSTUME-JEWELRY pieces, reissues of older styles, and current earrings, necklaces, bracelets, and pins from one of America's most honored designers are discounted here. For example, three-strand necklaces of rhinestones and large baroque gray-and-white pearls, retail $150, here $65; large seed-pearl antique-style earrings, retail $450, here $195; long 5-strand necklace with seed pearls and rhinestone pendant, retail $450, here $200; long pearl necklace hung with many teardrop pearls, retail $500, here $225; 4-strand large heavy-link golden necklace with colored stones and pearls, retail $300, here $125; 3-strand faceted jet necklace with drop pendant, retail $175, here $75; opulent bib hung with pastel teardrops and faceted colored stones, retail $200, here $85; "cotton" pearl chokers with large jet beads, retail $75, here $30; golden-filigree pin set with stones and baroque pearls, retail $25, here $10; elaborate bar pin with many disc-shaped charms, retail $85, here $35; golden-filigree dome earrings, retail $25, here $10; multistrand snake bracelet with pavé-rhinestone strip, retail $150, here $60; many pairs of earrings and Christmas pins starting at $10; and contemporary costume jewelry by Nina Ricci, here at wholesale, $20–$100. Checks accepted; no credit cards; all sales final. *Miriam Haskell, 49 W. 37th St., seventh floor (764-3332); Wed.–Fri. 11 a.m.–6 p.m. and Sat. 10 a.m.–4 p.m.; 12/12–21.*

PILLOWS OF THE COMMUNITY

THIS DESIGN FIRM MAKES PILLOWS OF ALL sizes from tapestries, flannels, brocades, lace, moiré, and suede; now prices on in-stock pillows have been slashed for a limited time. Pillows come in frilly or tailored styles, and some are trimmed in antique ribbon. For example, small personal pillows in assorted fabrics, retail $35–$62, here $18–$25; 12-in.-by-23-in. pillows of suede and tapestry, retail $165, here $75; 10-in.-by-14-in. pillows—one made with an iridescent fabric and one with a grosgrain bow—retail $65 each, here $32. Wool flannel pillows come in gray and tartan, ranging from 12 sq. in., retail $65, here $32, to 12 in. by 23 in., retail $135, here $60; 12-sq.-in. suede pillows, retail $135, here $65. Tapestry, velvet, or moiré potpourri bags, retail $15, here $7–$12. Checks accepted; no credit cards; all sales final. *Sandin Terry, 60 E. 42nd St., Suite 956 (370-4308); Mon.–Fri. 10 a.m.–6 p.m. and Sat. till 4 p.m. by appointment; through 12/14.*

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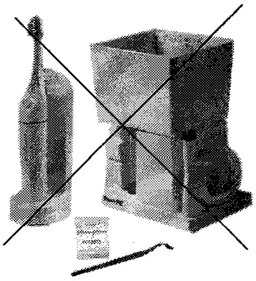
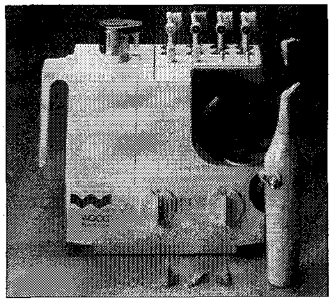
THIS MANUFACTURER OF 14K-GOLD JEWELry set with precious stones is usually closed to the public, but now you can buy men's and women's jewelry at manufacturer's price, such as ruby-and-diamond, emerald-and-diamond, sapphire-and-diamond, or diamond rings (⅓-carat total carat weight of diamonds), retail $1,395, here $465; channel-set round diamond ring, 1.16 t.c.w., retail $3,600, here $1,200; opal ring surrounded by ½-carat diamonds t.c.w., retail, $1,800, here $600; pavé-set diamond ring, .75 t.c.w., with emerald center, retail $3,300, here $1,100; large blue topaz ring with .66 t.c.w. diamonds, retail $2,100, here $700; 14K-gold cultured-pearl necklace set with emeralds and diamonds, retail $3,300, here $1,100; 14K-gold-post diamond earrings, from .05 t.c.w., retail $93, here $31, to 2-carat t.c.w., retail $9,000, here $3,000. Group of men's 14K-gold rings include onyx with diamond band, retail $630, here $210; diamond-and-blue-topaz band, retail $735, here $245. No credit cards; checks accepted as deposits only (merchandise held until they clear); all sales final. *Dell Designed Co., 259 W. 30th St., third floor (695-4790); Mon.–Thurs. 10 a.m.–5 p.m. and Fri. till 2 p.m. or by appointment; while stock lasts.*

MORNING BECOMES ELECTRIC

APPLIANCES HERE ARE COVERED BY MANUfacturers' warranties and are discounted in price, such as a Vornado 180VH vortex heater, here $79; Welbilt 2-cu.-ft. refrigerator, here $99; Welbilt .54-cu.-ft. microwave oven, here $89; Wearever 3-pack frying-pan set, here $10; 14-in. glass serving tray, here $6; Norelco Ultrasonic jewelry cleaner, here $6; cable-ready remote color TVs include Hitachi 13-in., here $199; York stereo system with dual cassette and turntable, here $89; Aiwa NSXD3 12 w/ch mini–stereo system with CD player, here $449; Brita water-filter system, here $19; Eureka 2.0-hp Mighty Mite vacuum cleaner, here $69. A.E., M.C., V., checks accepted; exchanges possible on some items. *RCI/Radio Clinic, Inc., 2599 Broadway, at 98th St. (864-6000); Mon.–Fri. 9 a.m.–7 p.m., Sat. till 6 p.m., and Sun. noon–5 p.m.; through 12/21.* ■





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A Complete Entertainment Guide for Seven Days Beginning

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THEATER GUIDE

COMPILED BY KATE O'HARA

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—209 W. Houston St. (727-8110). #1—Through 12/17: *Pin* (1988). #2—12/11–12: *One Wonderful Sunday* (1947); *The Most Beautiful* (1944). 12/13–15: *Breathless* (1959); *My Life to Live* (1962). 12/16–17: *Pigs and Battleships* (1961); *The Pornographers* (1966). #3—*Hearts of Darkness: A Filmmaker's Apocalypse* (1991).

2. ESSEX—Grand St. at Essex St. (982-4455). *Star Trek VI.*

3. ANGELIKA FILM CENTER—18 W. Houston St. (995-2000). #1—*My Father is Coming*. #2—*Prospero's Books*. #3—*Convicts*. #4—*Life Is Sweet*. #5—*My Own Private Idaho*. #6—*Black Robe*.

5. WAVERLY—Sixth Ave. at W. 3rd St. (929-8037). #1—*My Girl*. #2—*The Addams Family*.

6. 8TH STREET PLAYHOUSE—8th St. east of Sixth Ave. (674-6515). Repertory films. Call for daily schedule.

7. MOVIELAND 8TH STREET—8th St. east of University Pl. (477-6600). #1—*Hook*. #2—*Hook*. #3—Through 12/12: *Little Man Tate*. Opening 12/13: *The Last Boy Scout*.

8. THEATRE 80—St. Marks Pl. bet. First and Second Aves. (254-7400). 12/11: *The Decameron* (1970); *The Canterbury Tales* (1971). 12/12: *High Anxiety* (1977); *To Be or Not to Be* (1983). 12/13–14: *Wuthering Heights* (1939); *Jane Eyre* (1944). 12/15: *Reds* (1981). 12/16: *L'Avventura* (1960); *L'Amore* (1947/48). 12/17: *The Trip to Bountiful* (1985); *Cross Creek* (1983).

9. LOEWS VILLAGE THEATRE VII—Third Ave. at 11th St. (982-0400). #1—*Star Trek VI*. #2—*All I Want for Christmas; Highlander 2*. #3—*Meeting Venus*. #4—*Star Trek VI*. #5—*Other People's Money*. #6—*Strictly Business*. #7—*Frankie & Johnny*. Opening 12/20: *High Heels*.

10. VILLAGE EAST—Second Ave. at 12th St. (529-6799). #1—*The Story of Boys and Girls*. #2—*Homicide*. #3—*Man in the Moon*. #4—*Antonia & Jane*. #5—*Beauty and the Beast*. #6—*Pizza Man*. #7—*La Belle Noiseuse; Young Soul Rebels*.

11. CINEMA VILLAGE Third Ave.—Third Ave. bet. 12th–13th Sts. (505-7320). *Rouge of the North*.

12. ART GREENWICH TWIN—Greenwich Ave. at 12th St. (929-3350). #1—*An American Tail: Fievel Goes West*. #2—*Cape Fear*.

13. CINEMA VILLAGE 12th St.—12th St. east of Fifth Ave. (924-3363). *The Wages of Fear*.

14. QUAD CINEMA—13th St. west of Fifth Ave. (255-8800). #1—*City of Hope*. #2—*Exposure*. #3—*Paris Is Burning*. #4—*Rambling Rose*.

14th–41st Streets

18. LOEWS 19TH STREET EAST—Broadway at 19th St. (260-8000). #1—*My Girl*. #2—*The Addams Family*. #3—*The Addams Family*. #4—*Hook*. #5—*My Girl*. #6—*The Fisher King*.

19. CHELSEA—23rd St. bet. Seventh and Eighth Aves. (691-4744). #1—*Beauty and the Beast*. #2—*Star Trek VI*. #3—*Cape Fear*. #4—*Star Trek VI*. #5—*For the Boys*. #6—*Beauty and the Beast*. #7—*My Own Private Idaho*. #8—*Cape Fear*. #9—*At Play in the Fields of the Lord*.

20. 23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*The People Under the Stairs; All I Want for Christmas*. #2—*Strictly Business*. #3—*American Tail: Fievel Goes West*.

21. GRAMERCY—23rd St. at Lexington Ave. (475-1660). *The Commitments*.

22. BAY CINEMA—Second Ave. at 31st St. (679-0160). *Cape Fear*.

24. LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave. (532-5544). #1—*Star Trek VI*. #2—*The Addams Family*. #3—*The Addams Family*.

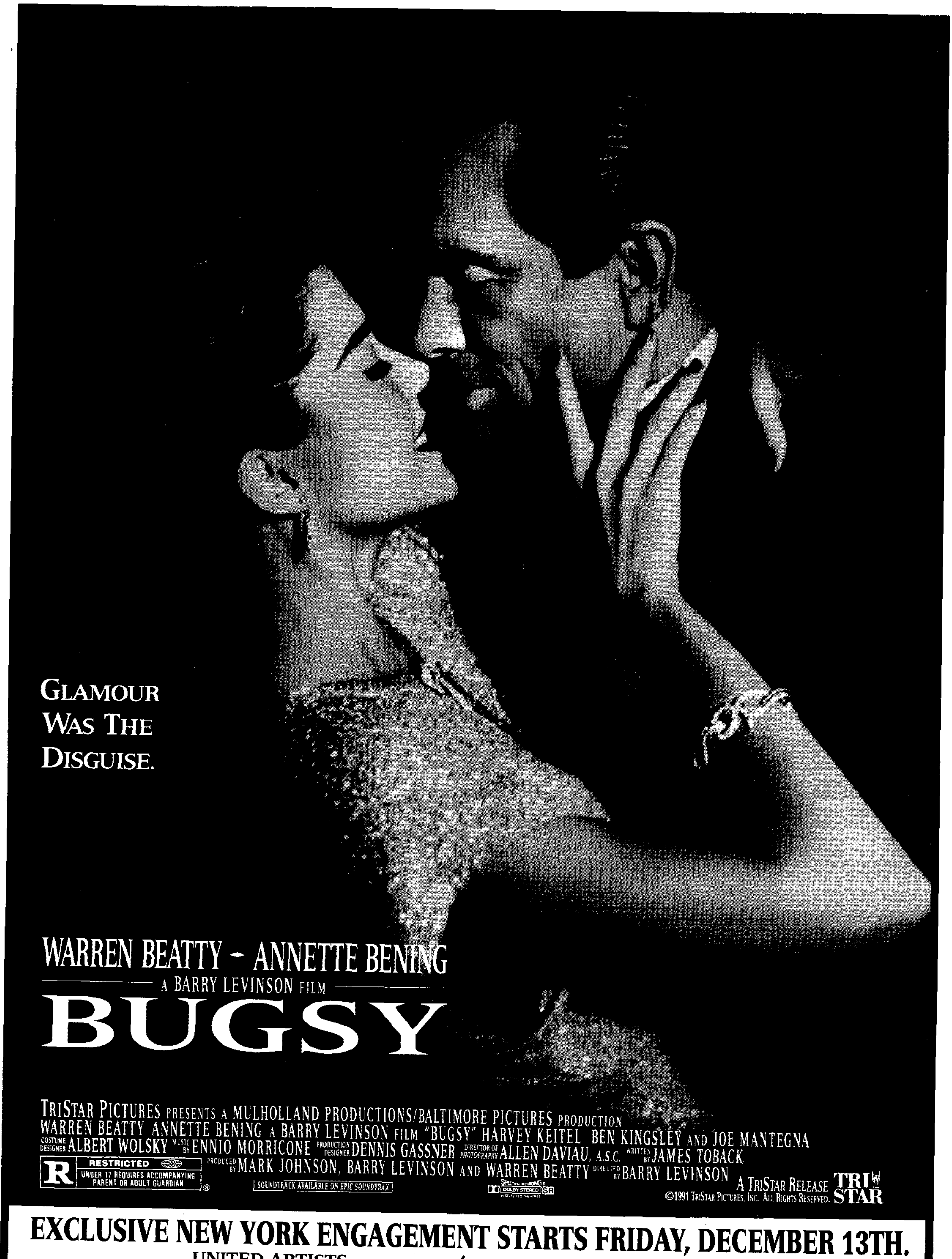
25. 34TH STREET EAST—34th St. at Second Ave. (683-0255). *Frankie & Johnny; All I Want for Christmas*.

26. MURRAY HILL CINEMAS—34th St. west of 3rd Ave. (689-6548). #1—*Man in the Moon*. #2—*Homicide*. #3—*Beauty and the Beast*. #4—*Billy Bathgate*.

42nd–60th Streets

31. NATIONAL TWIN—Broadway bet. 43rd–44th Sts. (869-0950). #1—*Cape Fear*. #2—*An American Tail: Fievel Goes West*.

32. LOEWS ASTOR PLAZA—44th St. west of Broadway. (869-8340). *The Addams Family*.



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OPENS DEC. 25th AT SPECIALLY SELECTED THEATRES

MOVIES

33. CRITERION CENTER—Broadway bet. 44th–45th Sts. (354-0900). #1—Through 12/12: *Strictly Business*. Opening 12/13: *The Last Boy Scout*. #2—*House Party 2*. #3—*Hook*. #4—*Hook*. #5—Through 12/12: *Other People's Money*. Opening 12/13: *The Last Boy Scout*.

34. EMBASSY 1—Broadway bet. 46th–47th Sts. (302-0494). *My Girl*.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Star Trek VI*. **EMBASSY 3**—*Star Trek VI*. **EMBASSY 4**—*Star Trek VI*.

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). No longer showing feature films.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*An American Tail: Fievel Goes West*. #2—*Rambling Rose*. #3—*The Fisher King*. #4—*Frankie & Johnny*. #5—*The People Under Stairs*. #6—*Curly Sue*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Beauty and the Beast*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *For the Boys*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Curly Sue*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). #1—*Barton Fink*. #2—*Homicide*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Homicide*. #2—*December*.

45. FESTIVAL THEATER—57th St. west of Fifth Ave. (307-7856). *Man in the Moon*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Prospero's Books*. Closed for screenings 12/12–18.

48. CROWN GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *29th Street*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Let Him Have it*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Meeting Venus*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *My Own Private Idaho*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Cape Fear*. #2—*Cape Fear*.

53. BARONET—Third Ave. at 59th St. (355-1663). *Hook*. **CORONET**—*Hook*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Rambling Rose*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Beauty and the Beast*. **CINEMA II**—*Prospero's Books*. **CINEMA THIRD AVE.**—*Overseas*.

61st Street and Above, East Side

59. FIRST & 62ND ST. CINEMA—62nd St. Bet. First and York Aves. (752-4600). #1—*My Girl*. #2—*My Girl*. #3—*Star Trek VI*. #4—*Star Trek VI*. #5—*For the Boys*. #6—*For the Boys*.

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—Through 12/12: *The Fisher King*. Opening 12/13: *Bugsy*. #2—Through 12/12: *Frankie & Johnny; All I Want for Christmas*. Opening 12/13: *The Last Boy Scout*.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *At Play in the Fields of the Lord*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Addams Family*. #2—*Little Man Tate*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Black Robe*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Other People's Money*.

65. UA EAST—First Ave. at 85th St. (249-5100). *Star Trek VI*.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Billy Bathgate*. #2—*Beauty and the Beast*.

67. LOEWS ORPHEUM—Third Ave. at 86th St. (876-2400). #1—*Little Man Tate*. #2—*My Girl*. #3—*The Addams Family*. #4—*Prospero's Books*. #5—*The Fisher King; All I Want for Christmas*. #6—*My Girl*. #7—*The Addams Family*.

MOVIES

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Cape Fear.* #2—*An American Tail: Fievel Goes West.*

61st Street and Above, West Side

79. LOEWS COLUMBUS CIRCLE—Broadway at 61st St. (247-5070). *Billy Bathgate; All I Want for Christmas.*

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Beauty and the Beast.*

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*The Double Life of Véronique.* #2—*Europa, Europa.* #3—*City of Hope.* Opening 12/20: *High Heels.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Cape Fear.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*My Girl.* #2—*Star Trek VI.* #3—*Hook.* #4—*The Addams Family.* #5—*The Addams Family.* #6—*Star Trek VI.* Opening 12/13: *Bugsy.*

87. METRO CINEMA—Broadway bet. 99th–100th Sts. (222-1200). #1—*An American Tail: Fievel Goes West.* #2—*Black Robe.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Other People's Money.* #2—*Strictly Business.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*Star Trek VI.* #2—*Strictly Business; House Party 2.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. 11/29–1/5/92: "Play This Movie Loud: A History of Rock on Film." 12/14: *Scorpio Rising* (1963); *American Graffiti* (1973); *American Hot Wax* (1978). 12/15: *Woodstock* (1970).

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (505-5181). $6; students and senior citizens $5; members $4. Call for times. 12/11–15: *Cage/Cunningham* (1991), dir. Elliot Caplan. 12/13–14: "New Works by Peter Herwitz." 12/11–15: *Strand: Under the Dark Cloth* (1990), dir. John Walker. 12/14–15: *Just Visiting This Planet* (1991), dir. Peter Sempel.

FILM SOCIETY OF LINCOLN CENTER—Walter Reade Theater, 70 Lincoln Center Plaza (875-5600). Through January 1992: "Great Beginnings: First Films by Great Directors." 12/11–12: *Yellow Earth* (1984), dir. Chen Kalge. 12/12, 14: *Peppermint Soda* (1977), dir. Diane Kurys. 12/11, 13: *A Tree Grows in Brooklyn* (1945), dir. Elia Kazan. 12/13–14: *My Name is Ivan* (1962), dir. Andrei Tarkovsky. 12/13–14: *Eraserhead* (1978), dir. David Lynch. 12/15–16: *Pather Panchali* (1955), dir. Satyajit Ray. 12/15–16: *Cabin in the Sky* (1943), dir. Vincente Minnelli. 12/17–18: *Jour de Fête* (1948), dir. Jacques Tati; *Targets* (1967), dir. Peter Bogdanovich. "Italian Cinema Now." 12/10–11: *On Tour* (1990), dir. Gabriele Salvatores. 12/11–12: *The Footman* (1991), dir. Daniele Luchetti. 12/12–13: *December* (1991), dir. Antonio Monda. 12/13–14: *The Judgement* (1991), dir. Marco Bellocchio. 12/14–15: *I Want to Fly* (1990), dir. Maurizio Nichetti and Guido Manuli. 12/15–16: *House of Smiles* (1991), dir. Marco Ferreri. 12/16–17: *Heat Wave* (1991), dir. Giovanna Gagliardo. 12/17–18: *The Peaceful Air of the West* (1990), dir. Silvio Soldini.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 12/11: *Daddy Nostalgia* (1990).

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 12/6–2/14/91: "Hiroshi Shimizu: A Retrospective." Showing 12/13–2/14 at the **Dag Hammerskjold Auditorium, United Nations, 42nd St. and Fisrt Ave.**

JEWISH WOMEN'S RESOURCE CENTER FILM FESTIVAL—Council House, 9 East 69th St. (535-5900 ext. 10) 12/16 at 1 and 7: *The Angry Harvest.*

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art": 12/10–14: "Artists Contemporary With Stuart Davis." 12/17–21: "Georges Seurat." "Saturday Evening

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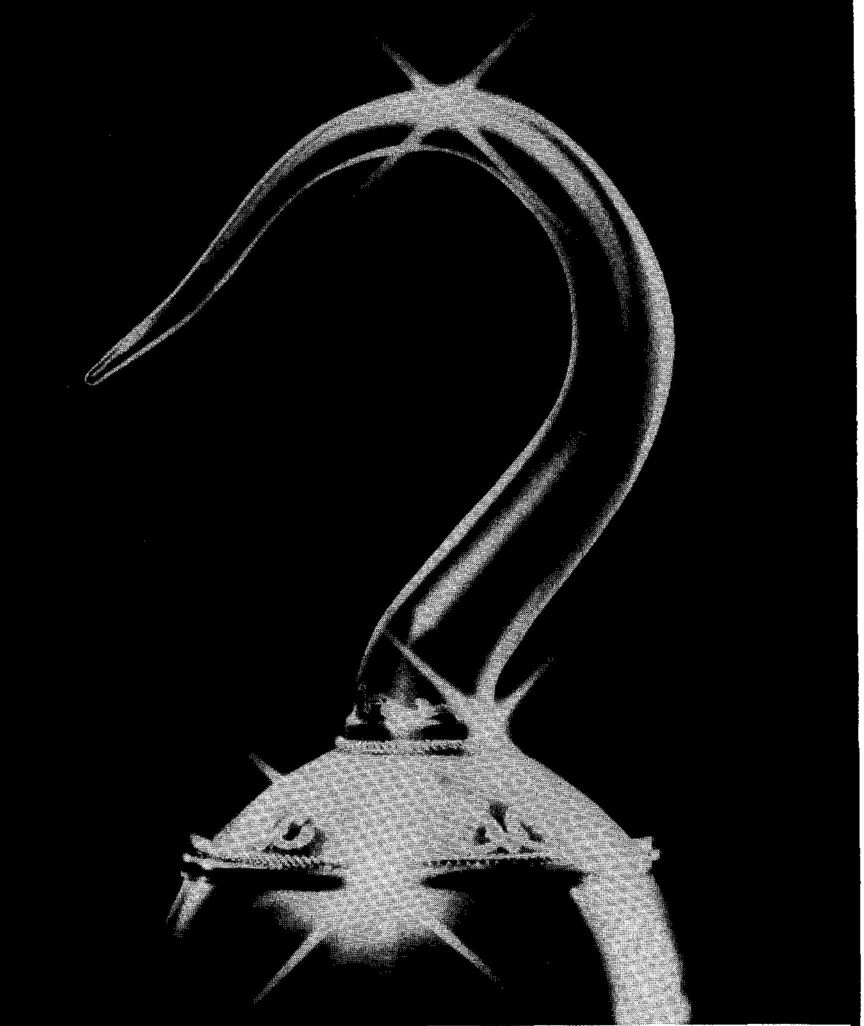

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MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. All shows start at 8 unless otherwise noted. "Personal Cinema Program." 12/13: "Heather McAdams." 12/14: "Lynn Sachs."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: 11/14–1/14/92: "Yiddish Film Between Two Worlds." 12/12: What's Happening: *A Season in Hell* (1990), dir. Walter Brock. 12/16: *State of the Art: Art of the State* by Deep Dish Television Network. 12/14–15: In Memoriam: The Bill Douglas Trilogy. 12/17: ASK Presents: *The People's Gala Concert.*

THE MUSEUM OF TELEVISION AND RADIO (formerly the Museum of Broadcasting)—25 W. 52nd St. (621-6600). $5; students $4; under 13 and senior citizens $3. Through 4/5/92: 'Jack Benny: The Radio and Television Work." 12/10–15: Tues.–Sun. at noon; Thurs. at 6: "The Beginnings." Tues.–Sun. at 4; Fri. at 6: "Vaudeville." Through 3/15/92: "Perspectives on the Collection: The Artist at Work." Through 3/15/92: "Perpectives on the Collection: From Stage and Screen." Through 4/5: 'Perspectives on the Collection: Witness to History."

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Cinema #1: Through 12/11: *Impromptu* (1991). 12/12–16: *Don Giovanni* (1979). 12/17–18: *La Boheme* (1988). Cinema #2: Through 12/12: *A Paper Wedding* (1990). 12/13–16: "Jacques Tati Festival." 12/17–19: *The Leopard* (1963).

NEW ITALIAN CINEMA EVENTS—Angelika Film Center, Houston and Mercer Sts. 12/10: *Ask for the Moon.* 12/11: *Red American; Towards Nightfall.* 12/12: *Condominium; The Arab Friend.* 12/13: *A Simple Story; Vito and the Others.*

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 12/10: *Show Boat* (1936). 12/12: *Divine Horsemen* (1977); *Return to the Dreaming* (1973). 12/17: *Meet Me in St. Louis* (1944).

OPERA FANATIC—Florence Gould Hall, 55 East 59th St. bet. Park and Madison Aves. (355-6160) 12/15 at 8: *Forget-Me-Not* (1935), dir. Zoltan Korda.

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Beg. 11/29: "Six 'Lost' French Films." Through 12/12: *Children of Paradise* (1943–45), dir. Marcel Carné. 12/13–19: "Rivetting: An Homage to Jacques Rivette." Including *Duelle* and *Noroit.*

QUEENS MUSEUM OF ART—N.Y.C. Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. Saturdays at 2. 11/23–12/21: "Christine Choy: A Retrospective." 12/14: *Monkey King Looks West* (1990).

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*An American Tail: Fievel Goes West.* #2—*House Party 2.* #3—*The People Under the Stairs; Hook.*

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Star Trek VI.* #2—*Star Trek VI.* #3—*The Addams Family.* #4—*My Girl.* #5—*Strictly Business; All I Want for Christmas.* #6—*Beauty and the Beast.* #7—*Cape Fear.* #8—*For the Boys.* #9—*American Tail: Fievel Goes West; The People Under the Stairs.*

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Through 12/12: *Frankie & Johnny.* Beg. 12/13: *The Last Boy Scout.* #2—*For the Boys.* #3—*My Girl.* #4—*Hook.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The People Under the Stairs.* #2—*Beauty and the Beast.* #3—*The Addams Family.* #4—*Strictly Business.*

158. CONCOURSE PLAZA—E. 164th St. nr. Grand Concourse (588-8800). #1—*The People Under the Stairs; Curly Sue.*#2—*For the Boys.* #3—*My Girl.* #4—*Star Trek VI.* #5—*American Tail: Fievel Goes West; House Party 2.* #6—*The Addams Family.* #7—*Beauty and the Beast.* #8—*Cape Fear.* #9—*Strictly Business; All I Want for Christmas.* #10—*The Addams Family.*

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9037). #1—*American Tail: Fievel Goes West.* #2—*Beauty and the Beast.* #3—*For the Boys.* #4—*Curly Sue; Hitman.* #5—*My Girl.* #6—*Star Trek VI.* #7—*Strictly Business.* #8—*House Party 2.* #9—*Ricochet.* #10—*The People Under the Stairs.* #11—*The Addams Family.* #12—*Billy Bathgate; All I Want for Christmas.* #13—*Cape Fear.* #14—*Star Trek VI.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*For the Boys.* #2—*Cape Fear.* #3—*All I Want for Christmas.* #4—*My Girl.* #5—*Hook.* #6—*Hook.* #7—*American Tail: Fievel Goes West.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Addams Family.* #2—*Cape Fear.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Star Trek VI.* #2—*My Girl.* #3—*Beauty and the Beast.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*An American Tail: Fievel Goes West.* #2—*For the Boys.* #3—*Beauty and the Beast.* #4—*My Girl.* #5—*Black Robe.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Star Trek VI.* #2—*Curly Sue.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Star Trek VI.* #2—*The Addams Family.* #3—*The Addams Family.* #4—*Other People's Money.* #5—*Curly Sue.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Cape Fear.* #2—*An American Tail: Fievel Goes West.* #3—*Star Trek VI.* #4—*Strictly Business; House Party 2.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Hook.* #2—*Hook.* #3—*For the Boys.* #4—*American Tail: Fievel Goes West; Strictly Business.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Beauty and the Beast.* #2—*Beauty and the Beast.* #3—*Cape Fear.* #4—*Star Trek VI.* #5—*My Girl.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*Billy Bathgate.* #2—*The Addams Family.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*Beauty and the Beast.* #2—*The Addams Family.* #3—*Billy Bathgate.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*For the Boys.* #2—*My Girl.* #3—*Hook.* #4—Through 12/12: *The People Under the Stairs.* Beg. 12/13: *The Last Boy Scout.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Beauty and the Beast.* #2—*Cape Fear.* #3—*Hook.* #4—*An American Tail: Fievel Goes West.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Hook.* #2—*Cape Fear.* #3—*For the Boys.* #4—*The Addams Family.* #5—*Hook.* #6—*The Addams Family.* #7—Through 12/12: *Other People's Money.* Beg. 12/13: *The Last Boy Scout.* #8—*Star Trek VI.* #9—*My Girl.*

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*The Addams Family.* #2—*Beauty and the Beast.* #3—*Hook.* #4—*Black Robe.*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*The Addams Family.* #2—*Cape Fear.* #3—*Beauty and the Beast.* #4—Through 12/12: *American Tail: Fievel Goes West.* Beg. 12/13: *The Last Boy Scout.* #5—*Hook.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Star Trek VI.* #2—*Hook.* #3—*For the Boys.* #4—*Cape Fear.* #5—*My Girl.* #6—Through 12/12: *American Tail: Fievel Goes West.* Beg. 12/13: *The Last Boy Scout.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Other People's Money.* #2—*Beauty and the Beast.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*Cape Fear.* #2—*For the Boys.* #3—*Man in the Moon.* #4—*The Addams Family.*

303. CORONA—PLAZA—(639-7722). #1—Through 12/12: *An American Tail: Fievel Goes West.* Beg. 12/13: *The Last Boy Scout.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Addams Family.* #2—*Star Trek VI.* #3—*An American Tail: Fievel Goes West.* #4—*My Girl.* #5—*For the Boys.* #6—*Hook.* #7—*Cape Fear.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Addams Family.* #2—*Billy Bathgate.* #3—*All I Want for Christmas; The Butcher's Wife.* #4—*The Addams Family.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Other People's Money.* #2—*For the Boys.* #3—*My Girl.* #4—*Homicide.*

307. FLUSHING—UA QUARTET—(359-6777). #1—Through 12/12: *Curly Sue.* Beg. 12/13: *The Last Boy Scout.* #2—*My Girl.* #3—*Hook.* #4—*An American Tail: Fievel Goes West.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Little Man Tate.* #2—*For the Boys.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Beauty and the Beast; My Girl.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 12/12: *Strictly Business.* Beg. 12/13: *The Last Boy Scout.* #2—Through 12/12: *Curly Sue.* Beg. 12/13: *The Last Boy Scout.* #3—*Cape Fear.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*For the Boys.* #2—*For the Boys.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Frankie & Johnny.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Other People's Money.* #2—*American Tail: Fievel Goes West.* #3—*Hook.* #4—*Hook.*

314. FRESH MEADOWS—CINEMA 5—(357-9100). #1—*Black Robe.* #2—*An American Tail: Fievel Goes West.* #3—*Billy Bathgate.* #4—*Little Man Tate.* #5—*All I Want for Christmas.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*For the Boys.* #2—*Star Trek VI.* #3—*Star Trek VI.* #4—*The Addams Family.* #5—*Hook.* #6—*Cape Fear.* #7—*My Girl.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Hook.* #2—*Beauty and the Beast.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Addams Family.* #2—*Cape Fear.* #3—Through 12/12: *Other People's Money.* Beg. 12/13: *The Last Boy Scout.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Hook.* #2—*The People Under the Stairs.* #3—*My Girl.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Addams Family.* #2—*Beauty and the Beast.* #3—*Cape Fear.* #4—*For the Boys.* #5—Through 12/12: *The Addams Family.* Beg. 12/13: *The Last Boy Scout.* #6—*Beauty and the Beast.* #7—*Star Trek VI.*

320. REGO PARK—DRAKE—(457-4002). *Billy Bathgate; Little Man Tate.*

321. FLORAL PARK—NORTH SHORE TOWERS—(229-7702). #1—*29th Street.* #2—*Billy Bathgate.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Addams Family.* #2—*Cape Fear.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*An American Tail: Fievel Goes West.* #2—*Highlander 2; My Girl.*

401. NEW DORP—HYLAN—(351-6601). #1—*Cape Fear.* #2—*Beauty and the Beast.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*For the Boys.* #2—*Beauty and the Beast.* #3—Through 12/12: *American Tail: Fievel Goes West.* Beg. 12/13: *The Last Boy Scout.* #4—*Hook.* #5—*Cape Fear.* #6—*Star Trek VI.* #7—*My Girl.* #8—*Star Trek VI.* #9—*The Addams Family.* #10—*Hook.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*All I Want for Christmas; Frankie & Johnny.* #2—*For the Boys.*

501. BELLMORE—MOVIES—(783-7200). *Curly Sue; Frankie & Johnny.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Cape Fear.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Cape Fear.* #2—*My Girl.* #3—*For the Boys.* #4—*For the Boys.* #5—Through 12/12: *Other People's Money.* Beg. 12/13: *The Last Boy Scout.* #6—*American Tail: Fievel Goes West.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*An American Tail: Fievel Goes West.* #2—*Beauty and the Beast.* #3—*For the Boys.* #4—*Star Trek VI.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*Beauty and the Beast.* #2—*The Addams Family.* #3—*Cape Fear.* #4—*All I Want for Christmas; Billy Bathgate.* #5—*For the Boys.* #6—*An American Tail: Fievel Goes West.* #7—*My Girl.* #8—*Curly Sue.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*For the Boys.* #2—*Frankie & Johnny.* #3—*An American Tail: Fievel Goes West.* #4—*My Girl; The Fisher King.* #5—*Beauty and the Beast.* #6—*Cape Fear.*

507. GREAT NECK—SQUIRE—(466-2020). #1—Through 12/12: *Little Man Tate; Prospero's Books.* Beg. 12/13: *The Last Boy Scout.* #2—*All I Want for Christmas; Other People's Money.* #3—*Star Trek VI.*

509. HICKSVILLE—HICKSVILLE—(931-6085). #1—*Beauty and the Beast.* #2—*The Addams Family.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Other People's Money; Curly Sue.* #2—*Frankie & Johnny.* #3—*Star Trek VI.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Bingo.* #2—*Curly Sue; The Fisher King.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*The Addams Family.* #2—*The Addams Family.* #3—*Little Man Tate.* #4—*All I Want for Christmas; Frankie & Johnny.* #5—*Beauty and the Beast.* #6—*Billy Bathgate.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*Beauty and the Beast.* #2—*My Girl.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Prospero's Books.* #2—*For the Boys.* #3—*Hook.* #4—*Black Robe.* #5—*Hook.* #6—*Star Trek VI.*

515. MALVERNE—TWIN—(599-6966). #1—*All I Want for Christmas.* #2—*Frankie & Johnny.*

516. MANHASSET—MANHASSET—(627-7887). #1—*Man in the Moon.* #2—*The Addams Family.* #3—*For the Boys.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*The Addams Family.* #2—*Hook.* #3—*My Girl.* #4—*Star Trek VI.* #5—*Star Trek VI.* #6—*Cape Fear.* #7—*For the Boys.* #8—Through 12/12: *Other People's Money.* Beg. 12/13: *The Last Boy Scout.* #9—*American Tail: Fievel Goes West.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*The Addams Family.* #2—*Cape Fear.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*My Girl.* #2—*Frankie & Johnny; An American Tail: Fievel Goes West.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*Curly Sue.* #2—*Little Man Tate; Frankie & Johnny.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Beauty and the Beast.* #2—*Frankie & Johnny; All I Want for Christmas.* #3—*Black Robe.* #4—*My Girl.* #5—*Star Trek VI.* #6—*Star Trek VI.* #7—*Other People's Money; American Tail: Fievel Goes West.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*For the Boys.* #2—*Hook.* #3—*My Girl.* #4—*American Tail: Fievel Goes West.* #5—*Beauty and the Beast.* #6—*Cape Fear.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Beauty and the Beast.* #2—*Beauty and the Beast.* #3—*The Addams Family.* #4—*The Addams Family.* #5—*An American Tail: Fievel Goes West.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*Cape Fear.* #2—*My Girl.*

526. ROSLYN—ROSLYN—(621-8488). #1—*My Girl.* #2—*Beauty and the Beast.*

527. SYOSSET—SYOSSET TRIPLEX—(921-5810). #1—*For the Boys.* #2—*Cape Fear.* #3—*My Girl.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Hook.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Ricochet.* #2—*Curly Sue; Hitman.* #3—*Star Trek VI.* #4—*The Addams Family.* #5—*Strictly Business.* #6—*Star Trek VI.* #7—*Beauty and the Beast.* #8—*Cape Fear.* #9—*American Tail: Fievel Goes West.* #10—*My Girl.* #11—*The People Under the Stairs.* #12—*House Party 2.* #13—*Strictly Business.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—Through 12/12: *My Girl.* Beg. 12/13: *The Last Boy Scout.* #2—*Cape Fear.* #3—Through 12/12: *The Addams Family.* Beg. 12/13: *Star Trek VI.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Man in the Moon.* #2—*Billy Bathgate.* #3—*All I Want for Christmas; Homicide.* #4—*Other People's Money.* #5—*Prospero's Books.* #6—*For the Boys; Deceived.*

534. WESTBURY—WESTBURY—(333-1911). #1—*The Addams Family.* #2—*Star Trek VI.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Hook.* #2—*My Girl.* #3—*For the Boys.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*The Addams Family.* #2—*An American Tail: Fievel Goes West.* #3—*Beauty and the Beast; All I Want for Christmas; Cape Fear.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Other People's Money.* #2—*Prospero's Books.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Other People's Money; Curly Sue.* #2—*Star Trek VI.* #3—*Billy Bathgate.* #4—*Star Trek VI.* #5—*Little Man Tate.* #6—*The People Under the Stairs.* #7—*The Addams Family.* #8—*Cape Fear.* #9—*For the Boys.* #10—*The Addams Family; American Tail: Fievel Goes West.* #11—*Highlander 2; Beauty and the Beast.* #12—*Frankie & Johnny; All I Want for Christmas.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Beauty and the Beast.* #2—*The Addams Family.* #3—*My Girl.* #4—*For the Boys.* #5—*Star Trek VI.* #6—*The People Under the Stairs; All I Want for Christmas.* #7—*Star Trek VI; Man in the Moon.* #8—*The Addams Family.* #9—*Cape Fear.* #10—*Strictly Business; American Tail: Fievel Goes West.* #11—*Curly Sue; Billy Bathgate; Other People's Money.* #12—*Black Robe; Prospero's Books.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Star Trek VI.* #2—*The Addams Family.* #3—*The Addams Family.* #4—*Curly Sue.* #5—*Hook.* #6—*Frankie & Johnny.* #7—*For the Boys.* #8—*American Tail: Fievel Goes West.* #9—*My Girl.* #10—*Cape Fear.*

611. CORAM—PINE—(698-6442). #1—*All I Want for Christmas; An American Tail: Fievel Goes West.* #2—*My Girl.* #3—*Star Trek VI.* #4—*Beauty and the Beast.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*For the Boys.* #2—*Cape Fear.* #3—*The Addams Family.* #4—*Hook.* #5—*The Fisher King; All I Want for Christmas.*

613. ELWOOD—ELWOOD—(499-7800). #1—*The Fisher King.* #2—*Beauty and the Beast.*

616. HUNTINGTON—SHORE—(421-5200). #1—*For the Boys.* #2—*Cape Fear.* #3—*American Tail: Fievel Goes West.* #4—*Hook; Frankie & Johnny.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Addams Family.*

618. ISLIP—ISLIP—(581-5200). #1—*The Addams Family.* #2—*Cape Fear.* #3—*An American Tail: Fievel Goes West.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). #1—*For the Boys.* #2—*Beauty and the Beast.* #3—*American Tail: Fievel Goes West.* #4—*Cape Fear.*

620. LINDENHURST—LINDENHURST—(957-5400). *Hot Shots!*

621. MATTITUCK—MATTITUCK—(298-4405). #1—*My Girl.* #2—*American Tail: Fievel Goes West.* #3—*For the Boys.* #4—*Star Trek VI.* #5—*Cape Fear.* #6—*Frankie & Johnny; Little Man Tate.* #7—*Curly Sue.* #8—*Other People's Money.*

623. NORTHPORT—NORTHPORT—(261-8600). *Hot Shots!*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—*The Addams Family.* #2—*The Addams Family.* #3—*Star Trek VI.* #4—*Star Trek VI.* #5—*For the Boys.* #6—*My Girl.* #7—*Beauty and the Beast.* #8—*Cape Fear.* #9—*Hook.* #10—*Curly Sue.* #11—*American Tail: Fievel Goes West.* #12—*Hook.* #13—*Hook.*

627. PORT JEFFERSON—TWIN—(928-6555). #1—*Curly Sue.* #2—*Black Robe; My Girl.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Black Lizard; City of Hope.*

632. SAYVILLE—SAYVILLE CINEMAS—(589-0040). #1—*Hook.* #2—*My Girl; Little Man Tate.* #3—*Star Trek VI; An American Tail: Fievel Goes West.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Hot Shots!*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*My Girl.* #2—*Star Trek VI.* #3—*Frankie & Johnny.* #4—*Man in the Moon.* #5—Through 12/12: *American Tail: Fievel Goes West; Prospero's Books.* Beg. 12/13: *The Last Boy Scout.*

635. STONY BROOK—LOEWS—(751-2300). #1—*The Addams Family.* #2—*All I Want for Christmas; Frankie & Johnny.* #3—*Prospero's Books.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Beauty and the Beast.* #2—*Curly Sue; Frankie & Johnny.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*The Addams Family.* #2—*Beauty and the Beast.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *Black Robe.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Other People's Money.* #2—*All I Want for Christmas; For the Boys.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*All I Want for Christmas; Frankie & Johnny.* #2—*Prospero's Books.* #3—*My Girl.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*My Girl.* #2—*Little Man Tate.*

704. HARRISON—CINEMA—(835-9800). *The Addams Family.*

705. HARTSDALE—CINEMA—(428-2200). #1—*An American Tail: Fievel Goes West.* #2—*Hook.* #3—*Cape Fear.* #4—*The Addams Family.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*The Addams Family.* #2—*Beauty and the Beast.* #3—*The Addams Family.* #4—*Star Trek VI.* #5—*For the Boys.* #6—*Star Trek VI.* #7—*American Tail: Fievel Goes West.* #8—*My Girl.* #9—*All I Want for Christmas; Other People's Money.* #10—*Cape Fear.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Prospero's Books.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*For the Boys.* #2—*My Girl.* #3—*Hook.* #4—*All I Want for Christmas; Frankie & Johnny.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—*An American Tail: Fievel Goes West.* #2—*Hook.* #3—*My Girl.* #4—*Beauty and the Beast.* #5—*Cape Fear; The Addams Family.*

714. PEEKSKILL—BEACH—(737-6262). #1—*All I Want for Christmas; Frankie & Johnny.* #2—*Homicide; Curly Sue.* #3—*Little Man Tate.* #4—*My Girl.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—*Beauty and the Beast.* #2—*Star Trek VI.* #3—*The Addams Family.* #4—*For the Boys.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Cape Fear.*

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MOVIES

718. RYE—RYE RIDGE—(939-8177). #1—*Cape Fear.* #2—*Beauty and the Beast.*

719. SCARSDALE—FINE ARTS—(723-6699). *Black Robe.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Star Trek VI.* #2—*Star Trek VI.* #3—*For the Boys.* #4—*Beauty and the Beast.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Cape Fear.* #2—Through 12/12: *The Addams Family.* Beg. 12/13: *The Last Boy Scout.* #3—*An American Tail: Fievel Goes West.* #4—*Hook.* #5—*Other People's Money.* #6—Through 12/12: *Curly Sue.* Beg. 12/13: *The Addams Family.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). #1—*My Girl.* #2—*Cape Fear.* #3—*American Tail: Fievel Goes West.* #4—Through 12/12: *Man in the Moon.* Beg. 12/13: *The Last Boy Scout.* #5—*Curly Sue.* #6—*Hook.* #7—*Hook.*

Rockland County

753. NANUET—MOVIES—(623-0211). #1—*Beauty and the Beast.* #2—*Beauty and the Beast.* #3—*Billy Bathgate.* #4—*Other People's Money.* #5—*Cape Fear.*

755. NEW CITY—CINEMA 6—(634-5100). #1—*My Girl.* #2—*The Addams Family.* #3—*Cape Fear.* #4—*Beauty and the Beast.* #5—*American Tail: Fievel Goes West.* #6—*Hook.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—*For the Boys.* #2—*Frankie & Johnny; All I Want for Christmas.*

757. NYACK—CINEMA EAST—(358-6631). *My Girl.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Beauty and the Beast.* #2—*Other People's Money; Hook.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *For the Boys.*

762. SPRING VALLEY—PIX—(425-1132). #1—*Curly Sue.* #2—*Other People's Money.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). #1—*Cape Fear.* #2—*Frankie & Johnny; Hook.*

801. DANBURY—CROWN CINE—(743-2200). #1—*My Girl.* #2—*Beauty and the Beast.* #3—*For the Boys.*

802. DANBURY—CROWN CINEMA—(748-2923). #1—*Man in the Moon.* #2—*The Addams Family.*

803. DANBURY—CROWN PALACE—(748-7496). #1—*An American Tail: Fievel Goes West.* #2—*Star Trek VI; The Fisher King.* #3—*All I Want for Christmas; Curly Sue.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*All I Want for Christmas; Frankie & Johnny.* #2—*An American Tail: Fievel Goes West.*

807. GREENWICH—CINEMA—(869-6030). #1—*Cape Fear.* #2—*An American Tail: Fievel Goes West.*

808. GREENWICH—CROWN PLAZA—(869-4030). #1—*For the Boys.* #2—*Man in the Moon.* #3—*All I Want for Christmas; Black Robe.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Hook.* #2—*My Girl.*

810. NORWALK—CINEMA—(838-4504). #1—*Star Trek VI.* #2—*Other People's Money.*

813. SOUTH NORWALK—SONO—(866-9202). 12/10–12: *Dogfight* (1991). 12/13–16: *My Father is Coming; The Commitments.* 12/17–21: *La Belle Noiseuse* (1991).

815. STAMFORD—CROWN AVON—(324-9205). #1—*Star Trek VI.* #2—*Star Trek VI.*

816. STAMFORD—CROWN CINEMA—(324-3100). #1—*The Addams Family.* #2—*Other People's Money.* #3—*My Girl.*

817. STAMFORD—CROWN RIDGEWAY—(323-5000). #1—*Hook.* #2—*Beauty and the Beast.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). #1—*My Girl.* #2—*Star Trek VI.* #3—*Beauty and the Beast.* #4—*Beauty and the Beast.* #5—*American Tail: Fievel Goes West.* #6—*Hook.*

819. TRUMBULL—CROWN CINEMA—(374-0462). #1—*The Addams Family.* #2—*An American Tail: Fievel Goes West.* #3—*Billy Bathgate; Cape Fear.*

820. WESTPORT—FINE ARTS—(227-3324). #1—*Cape Fear.* #2—*My Girl.* #3—*The Addams Family.* #4—*For the Boys.*

821. WESTPORT—POST—(227-0500). *Hook; Prospero's Books.*

822. WILTON—CINEMA—(762-5678). *Beauty and the Beast.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). #1—*Star Trek VI.* #2—*My Girl.* #3—*Cape Fear.* #4—*The Addams Family; American Tail: Fievel Goes West.* #5—*All I Want for Christmas; Hook.*

901. JERSEY CITY—HUDSON CINEMA 4—(435-9110). #1—*The Addams Family.* #2—*Beauty and the Beast.* #3—*Frankie & Johnny.* #4—*Hook; Strictly Business.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). #1—*Hook.* #2—*My Girl.* #3—*For the Boys.* #4—*American Tail: Fievel Goes West.* #5—*The Addams Family.* #6—*Star Trek VI.* #7—*Cape Fear.* #8—*Beauty and the Beast.* #9—*The Addams Family.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). #1—*My Girl.* #2—*All I Want For Christmas; The People Under the Stairs.* #3—*For the Boys.* #4—*Strictly Business.* #5—*Star Trek VI.* #6—*Beauty and the Beast.* #7—*Star Trek VI.* #8—*Frankie & Johnny; An American Tail: Fievel Goes West.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Cape Fear.* #2—*Other People's Money.* #3—*The Addams Family.* #4—*The Addams Family.* #5—*Hook.* #6—*Billy Bathgate.*

906. GUTTENBERG—GALAXY TRIPLEX—(854-6540). #1—*Other People's Money.* #2—*Curly Sue.* #3—*Little Man Tate.*

908. UNION CITY—SUMMIT THEATER—(865-2886). #1—*Frankie & Johnny; Curly Sue; The People Under the Stairs.* #2—*All I Want for Christmas; Strictly Business.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Ricochet.*

911. BLOOMFIELD—ROYAL—(748-3555). #1—*Strictly Business.* #2—*Hook.*

912. CEDAR GROVE—CINEMA 23—(857-0877). #1—*The Addams Family.* #2—*Star Trek VI.* #3—*For the Boys.* #4—*My Girl.* #5—*Beauty and the Beast.*

916. MILLBURN—MILLBURN—(376-0800). #1—*Cape Fear.* #2—*For the Boys.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Cape Fear.* #2—*Little Man Tate.* #3—*American Tail: Fievel Goes West; Frankie & Johnny.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Star Trek VI.* #2—*The Addams Family.*

919. NEWARK—ALL-JERSEY MULTIPLEX—(817-8100). #1—*Beauty and the Beast.* #2—*All I Want for Christmas; Ricochet.* #3—*The Addams Family.* #4—*My Girl.* #5—*American Tail: Fievel Goes West; Star Trek VI.* #6—*Cape Fear.* #7—*For the Boys.* #8—*Strictly Business.* #9—*Curly Sue; House Party 2.* #10—*Star Trek VI.* #11—*The Addams Family.* #12—*The People Under the Stairs.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Prospero's Books.* #2—*Hook.* #3—*Hook.*

922. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Beauty and the Beast.* #2—*For the Boys.* #3—*Hook.*

AREA CODE 908

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). *Beauty and the Beast.*

931. CRANFORD—CRANFORD—(276-9120). #1—*Cape Fear.* #2—*An American Tail: Fievel Goes West.*

932. ELIZABETH—ELMORA—(352-3483). *Star Trek VI.*

933. LINDEN—LINDEN FIVE—(925-9787). #1—*Cape Fear.* #2—*My Girl.* #3—*All I Want for Christmas.* #4—*Little Man Tate; American Tail: Fievel Goes West.* #5—*Terminator 2.*

934. ROSELLE PARK—NEW PARK—(241-2525). #1—*The Addams Family.* #2—*Star Trek VI.* #3—*Beauty and the Beast.* #4—*For the Boys.* #5—*My Girl.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Black Robe.*

936. UNION—UNION—(686-4373). #1—*The Addams Family.* #2—*My Girl.*

937. WESTFIELD—RIALTO—(232-1288). #1—*My Girl.* #2—*Hook.* #3—*Hook.*

938. WESTFIELD—TWIN—(654-4720). #1—*Beauty and the Beast.* #2—*Little Man Tate; All I Want for Christmas.*

AREA CODE 201

Bergen County

950. BERGENFIELD—CINEMA 5—(385-1600). #1—*The Addams Family.* #2—*American Tail: Fievel Goes West.* #3—*Cape Fear.* #4—*Frankie & Johnny.* #5—*Hook.*

951. CLOSTER—CLOSTER—(768-8800). *Star Trek VI.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*An American Tail: Fievel Goes West.* #2—*The Addams Family.* #3—*Cape Fear.* #4—*Billy Bathgate.*

953. EMERSON—QUAD—(261-1000). #1—*Star Trek VI.* #2—*The Addams Family.* #3—*My Girl.* #4—*The Addams Family.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Prospero's Books.* #2—*For the Boys.*

960. PARAMUS—BERGEN MALL—(845-4449). *Black Robe.*

961. PARAMUS—ROUTE 4—(487-7909). #1—*Star Trek VI.* #2—*My Girl.* #3—*For the Boys.* #4—*The Addams Family.* #5—*Hook.* #6—*Cape Fear.* #7—*Beauty and the Beast.* #8—*Star Trek VI.* #9—*The Addams Family.*

962. PARAMUS—ROUTE 17—(843-3830). #1—*American Tail: Fievel Goes West.* #2—*Man in the Moon.* #3—*Strictly Business.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). #1—*An American Tail: Fievel Goes West.* #2—*Cape Fear.*

965. RIDGEFIELD—PARK 10—(440-6661). #1—*An American Tail: Fievel Goes West.* #2—*Cape Fear.* #3—*My Girl.* #4—*Beauty and the Beast.* #5—*Star Trek VI.* #6—*The Addams Family.* #7—*For the Boys.* #8—*Star Trek VI.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). #1—*Little Man Tate.*

967. RIDGEWOOD—WARNER—(444-1234). #1—*The Addams Family.* #2—*Star Trek VI.* #3—*For the Boys.* #4—*My Girl.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*Other People's Money; Little Man Tate.* #2—*Homicide; 29th Street.* #3—*The Fisher King; Curly Sue.*

970. TENAFLY—CINEMA 4—(871-8889). #1—*Beauty and the Beast.* #2—*For the Boys.* #3—*My Girl.* #4—*All I Want for Christmas.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-8020). #1—*Little Man Tate; Cape Fear.* #2—*American Tail: Fievel Goes West; Beauty and the Beast.*

972. WESTWOOD—PASCACK—(664-3200). #1—*For the Boys.* #2—*Other People's Money.* #3—*Hook.* #4—*Hook.*

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NEW YORK MAGAZINE®

BRIEF MOVIE REVIEWS

COMPILED BY KATE O'HARA

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

★**THE ADDAMS FAMILY**—(1 hr. 42 min.; 1991) A gourmet meal made up entirely of exquisite hors d'oeuvre. The plot is ramshackle at best—Uncle Fester comes back, but is it really Uncle Fester?—yet this gentle graveyard comedy, directed by cinematographer Barry Sonnenfeld, moves confidently from one silky joke to the next. Sonnenfeld and writers Caroline Thompson and Larry Wilson have captured the deadpan ghoulish chic of Charles Addams's great cartoon creation (the movie should, by the way, efface the memory of the sixties TV show, which starred John Astin and Carolyn Jones). As Gomez Addams, Raul Julia does his south-of-the-border bravura charm to rotting perfection, and as Morticia, Anjelica Huston, all sharp angles and drooping erotic languor, gives perhaps the most consistently ironic performance since Marlene Dietrich took off her furs. Whispering masochistic nothings into each other's ears, they are preposterously romantic—the last truly happy married couple in America. (12/2/91) PG-13. **5, 18, 18, 24, 24, 32, 62, 67, 67, 85, 85, 152, 157, 158, 158, 160, 203, 210, 210, 215, 216, 219, 219, 220, 222, 302, 304, 305, 305, 315, 317, 319, 319, 322, 406, 505, 509, 512, 512, 516, 517, 519, 524, 524, 530, 532, 534, 601, 606, 606, 608, 608, 610, 610, 612, 617, 618, 625, 625, 635, 638, 704, 705, 706, 706, 709, 715, 723, 723, 755, 802, 816, 819, 820, 900, 901, 902, 902, 905, 905, 912, 918, 919, 919, 934, 936, 950, 952, 953, 953, 961, 961, 965, 967**

ALL I WANT FOR CHRISTMAS—(1 hr. 32 min.; 1991) All Ethan and Hallie O'Fallon want for Christmas is to spend time with their divorced parents and grandmother (Lauren Bacall). But in this comedy directed by Robert Lieberman, the pair of New York City kids have a number of obstacles to navigate. With Leslie Nielsen. G. **9, 20, 25, 60, 67, 79, 152, 158, 160, 200, 305, 314, 500, 505, 507, 512, 515, 522, 533, 601, 606, 608, 611, 612, 635, 700, 702, 706, 708, 714, 756, 803, 805, 808, 900, 904, 908, 919, 933, 938, 970**

AN AMERICAN TAIL: FIEVEL GOES WEST—(1 hr. 36 min.; 1991) Go West, young mouse. Fievel Mousekewitz puts on his spurs to tame the wild, wild West. An animated film with the voices of Jimmy Stewart, Dom DeLuise, John Cleese, and Amy Irving. G. **12, 20, 31, 38, 68, 87, 150, 152, 158, 160, 200, 206, 211, 213, 218, 222, 300, 303, 304, 307, 313, 314, 400, 406, 503, 504, 505, 506, 517, 520, 522, 523, 524, 530, 601, 606, 608, 610, 611, 616, 618, 619, 621, 625, 632, 634, 705, 706, 709, 723, 724, 755, 803, 805, 807, 818, 819, 900, 902, 904, 917, 919, 931, 933, 950, 952, 962, 964, 965, 971**

ANTONIA & JANE—(1 hr. 17 min.; 1991) The third feature made by the young English director Beeban Kidron is something in the nature of a promissory note: In itself, the movie is no more than moderately entertaining, but the 30-year old Kidron, whose work bears a strong resemblance to Woody Allen's, has some talent, and she may find her style later on. The film is a comedy about a friendship between two unhappy Londoners, Jane (Imelda Staunton), a neurotic bookshop clerk, and her much-envied buddy Antonia (Saskia Reeves), a beauty with seemingly everything going for her. The two women meet only once a year—for lunch—yet each is supposed to be obsessed with the other, and their lives are seen in parallel as a series of endless mishaps. The movie is open-ended and playful, but some of Kidron's vignettes are rather limp and underdone. (10/28/91) NR. **10**

AT PLAY IN THE FIELDS OF THE LORD—(3 hrs. 5 min.; 1991) Hector Babenco has preserved the moral intelligence of Peter Matthiessen's 1965 novel but lost much of its adventure-story kick. Aidan Quinn is Martin Quarrier, a nerdy evangelist sent to convert an Amazonian tribe, the Niaruna; yet the Niaruna are also being invaded by another sort of savior: Lewis Moon (Tom Berenger), a half-Cheyenne mercenary pilot who joins the tribe in hopes of protecting it from land-grabbing whites. As missionaries woo Indians and battle one another—John Lithgow has an amusingly creepy turn as a righteous evangelist—Babenco undercuts our routine distinctions between white and Indian, Christian and heathen, Protestant and Catholic, civilized and savage. He also undercuts some of the actors, though he wins Daryl Hannah's best work in years as Leslie's open-minded and emotionally-hungry missionary wife. Perhaps the most passionate actor of his generation, Quinn gives an engrossing, superbly tormented performance—his choked line readings recall the best of Montgomery Clift—and we're ready to follow him as he works through Martin's wrenching spiritual transformation. In the end, he's just another figure caught in a cruelly ironic pattern; whatever their intentions, all the characters wind up destroying what they care about most. Though Babenco sometimes grows ploddingly romantic about the sphinxlike Indians, his movie has emotional force; it shows the tragedy lurking in modernity's fascination with "primitive" cultures we need only touch to destroy. (Powers, 12/9/91) R. **19, 61**

★**BARTON FINK**—(1 hr. 57 min.; 1991) The latest film by Joel and Ethan Coen is a failure, but an astonishing ride nonetheless—a richly textured, beautifully acted, emotionally committed work, utterly unlike anything else around. John Turturro brings intense dedication—perhaps misplaced dedication—to the role of a grievously self-conscious young prig. As the movie opens, somewhere around 1940, Barton Fink has just written a Broadway hit celebrating the dignity of "the common man." Nevertheless, this prim, high-minded, and self-absorbed man heads for Hollywood and "Capitol Pictures" (i.e., MGM), where he is given the job of writing a B movie—a wrestling picture—for Wallace Beery. He moves into a ghastly cheap, cavernous yet empty room, which becomes his hell, and finds himself unable to write a word. Next door to him lives the jolly Charlie Meadows (John Goodman), a traveling salesman—or so he says—and a fellow who is just the "common man" that Bart is always ranting about. Fat, vulgar, demonstrative Charlie is Bart's muse, but Bart, who condescends to him, brushing him off and refusing to listen to his stories, is too stupid to know it. You can feel the Coens straining for a big climax late in the game, and the movie turns lurid, self-important, and baffling. Still, there are first-rate scenes throughout. (8/26/91) R. **43**

BEAUTY AND THE BEAST—(1 hr. 24 min.; 1991) The new animated version from Disney offers about half of the possible wonder and excitement that lies buried in the great old fairy tale—perhaps the most moving and morally beautiful of the love fables for children. Making the story come to life from the still figures of stained-glass windows is an elegant touch, but most of the movie is more efficient than imaginative. The Beast, for instance, lacks fantasy—he's just a big guy, moderately ugly, with a couple of long incisors—and the songs by Alan Menken (music) and the late Howard Ashman (lyrics) have the familiar, soothing sound of fifties Broadway. Within its utilitarian limits, the movie is lively and well told, though the cynical will note that the heroine, Belle, has been made politically correct. As in *The Little Mermaid*, the subsidiary characters—the nattering candles and clocks and pieces of crockery—are a lot more fun than the hero and heroine. (11/25/91) G. **10, 19, 19, 26, 40, 55, 66, 80, 152, 157, 158, 160, 204, 206, 214, 214, 216, 218, 220, 222, 301, 309, 316, 319, 319, 401, 406, 504, 505, 506, 509, 512, 513, 522, 523, 524, 524, 526, 530, 601, 606, 608, 611, 613, 619, 625, 636, 638, 706, 709, 715, 718, 722, 753, 753, 755, 759, 801, 817, 818, 818, 822, 901, 902, 904, 912, 919, 922, 930, 934, 938, 961, 965, 970, 971**

LA BELLE NOISEUSE—(4 hrs.; 1991) In French with English subtitles. Jacques Rivette may never come closer to a hit than with this magisterial four-hour film about a once-celebrated painter, Edouard Frenhofer (Michel Piccoli), who, after a decade of timorous inactivity, picks up his brushes and attempts to transform a beautiful young woman, Marianne (Emmanuelle Béart), into a crowning masterpiece. Filmmaking doesn't come purer or more elemental than this, which makes it a sweet irony that one key reason for its popular success isn't Rivette's avant-garde daring but our own dèrriere-garde voyeurism: The gorgeous, violin-shaped Béart is naked for nearly two hours. (Powers, 11/18/91) NR. **10**

BILLY BATHGATE—(1 hr. 48 min.; 1991) One never feels much excitement or fear at Robert Benton's handsome adaptation of E.L. Doctorow's celebrated 1988 novel. Apart from the few narrative lumps and omissions, it's a decent movie—certainly not the disaster that had been rumored. But overall, *Billy Bathgate* could only be called tepid. Billy, the Bronx Irish kid of the thirties who hangs out with a gang of killers commanded by the real-life racketeer Dutch Schultz, is played by Loren Dean, who is strapping, as large as anyone in the gang, so he hardly seems as vulnerable as the novel's fifteen-year-old hero. In the person of Dustin Hoffman, Dutch is a small, rancorous thief of uncertain judgment and violent temper. We know what Dutch wants. What does Billy want? He is not, by nature, a gangster type. But if Billy is just supposed to be a decent guy, Benton has made an error that will probably sink the picture commercially: He has failed to put Billy in any great danger. As created by production designer Patrizia Von Brandenstein, Depression-era New York is shabby gray and brown with pockets of feverish activity in the midst of much enforced idleness. The movie looks great, but it never explodes. (11/11/91) R. **26, 66, 79, 160, 215, 216, 305, 314, 320, 321, 505, 512, 533, 606, 608, 753, 819, 905, 952**

BLACK ROBE—(1 hr. 40 min.; 1991) In 1634, a Jesuit priest and his apprentice journeyed through the frontier of "New France" to a newly built mission, trading with American Indians in return for safe passage. Their true story in sweeping epic form. Dir. by Bruce Beresford. With Lothaire Bluteau. R. **3, 63, 87, 206, 220, 314, 514, 522, 608, 627, 639, 719, 808, 935, 960**

BUGSY—(2 hrs. 18 min.; 1991) Reviewed in this issue. R. **60, 85**

MOVIES

CAPE FEAR—(2 hrs. 17 min. 1991) Martin Scorsese's jangled new version of the classic 1962 thriller is too jumpy to be much fun. Nick Nolte takes the old Gregory Peck role—the head of a family in a small southern town under siege from a psychotic ex-con (Robert De Niro in the Robert Mitchum role). In the original, chaos and evil were out there—something to be warded off. Now chaos is inside the family, too—in the mixed emotions of Nolte's unfulfilled wife (Jessica Lange) and unhappy daughter (Juliette Lewis). De Niro, in long, inky hair, and sporting a malicious little smile, seems to be made up of genius-homicidal maniacs from many old movies; he has so many attributes that he's hardly credible as a human being. He has one great scene, though—when he talks softly and feelingly to the teenager, who almost trusts him. For the rest, Scorsese has added psychological resonance to pulp material, and rather than deepening it he's just made it unpleasant. The camera runs in and out; the cutting throws us around the room; the actors look as if their heads are being squeezed in a winepress. (11/25/91) R. **12, 19, 19, 22, 31, 52, 52, 68, 83, 152, 158, 160, 200, 203, 211, 214, 218, 219, 222, 300, 302, 304, 310, 315, 317, 319, 322, 401, 406, 502, 503, 505, 506, 517, 519, 523, 524, 527, 530, 532, 601, 606, 608, 610, 612, 616, 618, 619, 621, 625, 705, 706, 709, 716, 718, 723, 724, 753, 755, 800, 807, 819, 820, 900, 902, 905, 916, 917, 919, 931, 933, 950, 952, 961, 964, 965, 971**

CITY OF HOPE—(2 hrs. 9 min.; 1991) John Sayles, the novelist who has written and directed five independently produced movies, appeared in his recent projects to be developing an alarming penchant for draining the life out of interesting subjects. But he's done the opposite this time, pumping up his characters, filling them with tempestuous emotions, while himself displaying a heavy charge of despair. *City of Hope* is about urban rot, yet for all its serious demeanor, it's a kind of slapdash, TV-movie project, a big canvas in which most of the ideas seem generalized and secondhand. We're in "Hudson City," a decrepit postindustrial metropolis that is ruled by a corrupt white mayor and filled with such types as an Italian-American building contractor in league with the Mafia, violent black teenagers, and black politicians bullied by ethnic-chauvinist opportunists. We're in hell—contemporary urban America. Virtually everyone is compromised, torn, unclean. The movie is a remarkable piece of engineering, but much of the violent speech and sentiment sounds tin-eared and merely serviceable, almost generic, as if Sayles had concocted profane dialogue for characters taken from local-TV news reports. (10/28/91) R. **14, 81, 630**

★**THE COMMITMENTS**—(1 hr. 58 min.; 1991) A Dublin version of *Fame*, likable and bouncing, with a raspy surface authenticity and a great deal of affection for its characters and milieu but not much dramatic interest. In the Northside of Dublin, Jimmy (Robert Arkins) sets up a soul band, complete with brass section and female vocal backup, to play Otis Redding and Wilson Pickett classics. The band, which calls itself The Commitments, fumbles around, trying to sound American, and the members fight one another other incessantly. After they play a few gigs, they begin to sound good, but disillusion threatens. Parker directs in a fast-paced, upbeat style, and when he runs into the mystery of Irish defeatism, we are baffled. With Andrew Strong as the band's great but boorish lead singer, Deco. From Roddy Doyle's novel. (8/19/91) R. **21**

CONVICTS—(1 hr. 35 min.; 1991) In turn-of-the-century rural Texas, a young boy leaves home to work on a plantation rather than live with his mother and new stepfather. Directed by Horton Foote. With Robert Duvall, Lukas Haas, and James Earl Jones. NR. **3**

CURLY SUE—(1 hr. 42 min.; 1991) Little orphan Sue (Alisan Porter) and her friendly guardian (James Belushi) teach a rich Chicago lawyer (Kelly Lynch) that there is more to life than torts and Tiffany's. Directed by John Hughes. PG. **38, 42, 158, 160, 208, 210, 307, 310, 501, 505, 510, 511, 521, 530, 606, 608, 610, 621, 625, 627, 636, 714, 723, 724, 762, 803, 906, 908, 919, 969**

DEAD AGAIN—(1 hr. 48 min.; 1991) Kenneth Branagh's entertaining but cheesy homage to the deliriously convoluted "psychological" thrillers of 45 years ago. Branagh and Emma Thompson play two roles each. Thompson is an amnesiac who turns up in Los Angeles and who remembers, under hypnosis, her life as a concert pianist in the forties. Branagh plays the sweet-souled private eye who takes care of her and also the concert pianist's husband, a "tormented" composer-conductor with Mephistophelian goatee. In 1948, the conductor was convicted of murdering his wife. To our relief, Branagh and Scott Frank, who wrote the screenplay, are not simply trying to scare us. Instead, they want to give us that old-fashioned premonitory thrill—the familiar warm tingle along the back of the neck. "Uncanny" events unfold before our eyes. If only Branagh had greater control of film style! With Robin Williams (unbilled). (9/9/91) R. **9**

DECEMBER—(1 hr. 30 min.; 1991) On the verge of World War II, five prep school boys grapple with their fellings about war, friendship, honor, and growing up as they face the first choice they must make as men. PG. **44**

★**THE DOUBLE LIFE OF VÉRONIQUE**—(1 hr. 36 min.; 1991) In French and Polish with English subtitles. Few recent movies have been as superbly elusive as this beautiful new movie by the 50-year-old Polish director Krzysztof Kieslowski; it's so cryptic that even admirers leave the theater shaking their heads, not unhappy but slightly baffled. Set in Kraków and Paris, it traces the lives of two nearly identical young women—Polish Veronika and the French Véronique—both played by the luminous Swiss actress Irène Jacob. Spiritual doubles, they share the same heart condition, passion for music, fierce pleasure in lovemaking, and indescribable sense that they're not alone, that they're linked to an unknown someone out in the world. But Kieslowski's real concerns are more psycho-mystical than social. Veronika-Véronique's story grows from a common response to feelings of aloneness; we believe somebody's out there who feels just as we feel, or we sense another self, a watcher, who's somehow following our every move. Kieslowski takes these feelings very seriously, conjuring an Other World beyond ordinary human experience, and attuning himself to the inscrutable workings of human destiny. What keeps such lofty stuff from floating into the ether is Jacob's radiant humanity. (Powers, 11/18/91) R. **81**

★**EUROPA, EUROPA**—(1 hr. 57 min.; 1991) In German and Russian with English subtitles. Young Solly Perel (Marco Hofschneider), a good-looking teenager, a German Jew, is adopted first by the Russians and then, after Hitler invades the Soviet Union, by Nazi soldiers, who don't realize he's Jewish and who make him into a kind of mascot. The boy, who has bright eyes and a ripe mouth, is admired by both men and women, many of whom try to peel off his clothes. Beneath his garments, his circumcised member eager to make its appearance remains his potential betrayer. Written and directed by Agnieszka Holland, this comic epic of survival—the travails of a Jewish Candide—is amazingly, a true story, based on Solly's memoirs. Holland, the director of *Angry Harvest* and the screenwriter for many of Andrei Wajda's recent productions, has the sense to stage the material as a comedy of bizarre coincidences and escapes, a tall tale that happens to be true. A French-German co-production. (7/15/91) R. **81**

EXPOSURE—(1 hr. 40 min.; 1991) Peter Coyote plays an American photographer in Brazil, accompanied by his beautiful archaeologist girlfriend (Amanda Pays), sinking into an underworld he never knew existed. The first feature from Walter Salles, the Brazilian documentary filmmaker. R. **14**

THE FISHER KING—(2 hrs. 17 min.; 1991) A great big megalomaniacal mess from Terry Gilliam, who specializes in messes. Jeff Bridges plays Jack Lucas, a nasty talk-show host whose callous remarks inspire a lonely guy to shoot up a restaurant. Jack's career collapses, and three years later, a boozy, self-pitying wreck, he's living with a tigerish, loving video-store owner (Mercedes Ruehl). Drunk one night, Jack is saved from destruction by a weird bum, Parry (Robin Williams), who talks in "medieval" gibberish. Parry's wife, it seems, was blown away in the restaurant, and he has lost his mind. Jack seeks salvation by helping Parry. When Gilliam lets the realistic side of the movie play, Richard LaGravenese's script provides some lovely moments, and the movie is a bumpy but emotionally satisfying ride. But Gilliam loads on the clanking fantasy sequences, and much else that is foolish and tedious. (9/30/91) R. **18, 38, 60, 67, 506, 511, 612, 613, 803, 969**

★**FOR THE BOYS**—(2 hrs. 28 min.; 1991) Obvious in some ways and, we suppose, ripely sentimental, but it's also remarkably powerful, effective, and funny. Bette Midler and James Caan play a pair of legendary entertainers who dislike each other but who perform for the troops, cracking jokes through many wars, many decades, singing and dancing through innocent times, periods of anti-Communist righteousness, the nihilism of Vietnam, the slick patriotism of the present. The changing American moods are filtered through the conventions of patriotic entertainment, and, amazingly, this device never seems shallow—perhaps because all the observations are grounded in the show-biz life, the cynical yet hopeful bantering of people who must always face an audience. The flashback structure is corny, but within the conventional framework, the movie, written by Marshall Brickman and the team of Neal Jimenez and Lindy Laub (Jimenez and Laub wrote the original story), is often sharp and emotionally vivid, and Mark Rydell directs with the strength that he exhibited only once before—in *The Rose*, which also starred Midler. Caan sings a little, dances a little: As a legendary entertainer, he's no more than a pleasant faker, but he gets the private hollowness of the man very touchingly. It's Midler's movie. (12/2/91). R. **19, 41, 59, 59, 152, 155, 158, 160, 200, 206, 213, 217, 219, 300, 302, 304, 306, 308, 311, 311, 315, 319, 406, 500, 503, 503, 504, 505, 506, 514, 516, 517, 523, 527, 533, 600, 606, 608, 610, 612, 616, 619, 621, 625, 700, 706, 708, 715, 722, 756, 760, 801, 808, 820, 902, 904, 912, 916, 919, 922, 934, 956, 961, 965, 967, 970, 972**

★**FRANKIE & JOHNNY**—(1 hr. 57 min.; 1991) Johnny (Al Pacino) is a sentimental, overaggressive romantic who talks like a con man but who is nevertheless entirely sincere. Just out of the slammer, Johnny takes a job as a cook at a Greek coffee shop on Ninth Avenue, and falls in love with a waitress, Frankie (Michelle Pfeiffer), a cranky, rather literal-minded person who guards her space like a street gang holding a block. *Frankie & Johnny* is little more than a valentine to a man who's desperate for love and a woman who's afraid of it, but it's been made with so much sympathy, delicacy, and true intelligence that it's a triumph of sorts. *Frankie & Johnny* persuasively argues in favor of the obvious as the solution to despair. The chief transformer of the banal here is Terrence McNally, who adapted his much-performed 1987 play *Frankie and Johnny in the Clair de Lune*. Garry Marshall directs with great, almost over-insistent warmth, but the material has what's been missing from Hollywood for years—heart. With Nathan Lane, Kate Nelligan, Jane Morris, all marvelous. (10/14/91) R. **9, 25, 38, 60, 155, 312, 500, 501, 506, 510, 512, 601, 520, 521, 522, 606, 610, 616, 621, 634, 635, 636, 702, 708, 714, 756, 800, 805, 901, 904, 908, 917, 950**

HIGH HEELS—(1 hr. 55 min.; 1991) Reviewed in this issue. NR. **9, 81**

HIGHLANDER 2: THE QUICKENING—(1 hr. 31 min.; 1991) In the year 2024, the only thing between us and the sun is an energy shield—or is it? The Highlander (Christopher Lambert) struggles to save Earth while saving his own head from the evil dictator (Michael Ironside) of planet Zeist. With Sean Connery and Virginia Madsen. R. **9, 400, 606**

HOMICIDE—(1 hr. 42 min.; 1991) David Mamet's taut but exasperating new thriller centers on a big-city policeman—slick talker Bobby Gold (Joe Mantegna), a Jewish detective dubbed "the Orator" for his silver-tongued way with suspects and witnesses. Like most Mamet heroes, he uses daily routine to ward off the demons of self-knowledge. They come out roaring when he's assigned to investigate the murder of an old Jewish woman. Mamet deftly interweaves the Klein murder case with his detective's personal quest for his roots. But after setting up a sharply observed and juicy story about racial identity, the movie goes off the deep end, becoming a political potboiler about neo-Nazis and paramilitary Zionists. *Homicide* is choking with earnestly mannered dialogue. Mamet gets away with it, though, whenever Bobby's doing the talking—Mantegna slips into Mamet's lines like a surgeon into his gloves. With elegant photography—all brooding blues and whispering shadows—by Roger Deakins. (Powers, 10/21/91) R. **10, 26, 43, 44, 306, 533, 714, 969**

HOOK—(2 hrs. 13 min.; 1991) PG. The boy who would never grow up finally does and returns to Never-Never Land to confront the nefarious Captain Hook. With a star-studded cast, including Dustin Hoffman, Robin Williams, Julia Roberts, and Bob Hoskins. **7, 7, 18, 33, 33, 53, 53, 85, 150, 155, 200, 200, 213, 213, 217, 218, 219, 219, 220, 222, 300, 304, 307, 313, 313, 315, 316, 318, 406, 406, 514, 514, 517, 523, 528, 600,**

610, 612, 616, 625, 625, 625, 632, 705, 708, 709, 723, 724, 724, 755, 759, 800, 809, 817, 818, 821, 900, 901, 902, 905, 911, 920, 920, 922, 937, 937, 950, 961, 972, 972

HOUSE PARTY 2—(1 hr. 34 min.; 1991) The homeboys grow up and apart—Play attempts to find fame and fortune in the music world while Kid heads off to college. Directed by Doug McHenry and George Jackson. With R. **33, 91, 150, 158, 160, 211, 530, 919**

THE LAST BOY SCOUT—(1 hr. 47 min.; 1991) Bruce Willis and Damon Wayans play an ex–CIA agent and a former football player who join forces to save the girl in a murder-mystery directed by Joel Silver. R. **7, 33, 33, 60, 155, 217, 219, 222, 300, 303, 307, 310, 310, 317, 319, 406, 503, 507, 517, 532, 634, 723, 724**

LET HIM HAVE IT—(1 hr. 54 min.; 1991) In post–World War II London, Derek Bentley and Chris Craig were convicted of murdering a police officer, though only one pulled the trigger. Peter Medak directs a film based on the true story of the infamous 1952 trial and the media circus that surrounded it. With Chris Eccleston and Paul Reynolds. R. **49**

LIFE IS SWEET—(1 hr. 42 min.; 1991) A devoted mother, her twin daughters, and two very different chefs try to stomach an English suburb. A family's gastronomic history. Directed by Mike Leigh. With Alison Steadman, Jim Broadbent, and Timothy Spall. NR. **3**

LITTLE MAN TATE—(1 hr. 39 min.; 1991) Jodie Foster has played it safe in her directorial debut—a sweet little movie about a seven-year-old prodigy torn between his mother, a warmhearted waitress played by Foster, and a brainy child psychologist (Dianne Wiest) who nourishes his genius but has all the emotional warmth of a slot machine. Though there is a sensitive performance from young Adam Hann-Byrd, Foster's real subject is women. Even as she offers a quietly radical vision of family life, in which a child is raised by two women with no discernible interest in men, she falls into retro cliché, suggesting that the career woman is hopelessly inadequate because she hasn't given birth and doesn't know how to cook meat loaf. (Powers, 10/21/91) PG. **7, 62, 67, 308, 314, 320, 507, 512, 521, 606, 621, 632, 703, 714, 906, 917, 933, 938, 966, 969, 971**

THE MAN IN THE MOON—(1 hr. 39 min.; 1991) A coming-of-age movie, set in fifties rural Louisiana, about two teenage sisters—one fourteen, the other seventeen—who fall for the same guy. Directed by Robert Mulligan. With Sam Waterston, Tess Harper, Gail Strickland, Reese Witherspoon, and Jason London. PG-13. **10, 26, 45, 302, 516, 533, 608, 634, 724, 802, 808, 962**

MEETING VENUS—(2 hrs.; 1991) A sophisticated comedy with Glenn Close (with vocals by Dame Kiri Te Kanawa) as the diva of an international opera company staging Wagner's *Tannhäuser* in Paris. Directed by Istvan Szabo. With Niels Arestrup. PG-13. **9, 50**

MY FATHER IS COMING—(1 hr. 22 min.; 1991) Monika Treut writes and directs the story of Vicky, a young girl whose attempts to escape her German roots and find fame in Manhattan are stymied by a visit from her conservative Bavarian father. NR. **3**

MY GIRL—(1 hr. 32 min.; 1991) Anna Chlumsky (Vada Sultenfuss) plays a saucy, confused eleven-year-old girl who lives with her mortician father Harry (Dan Aykroyd). Unnerved by the cadavers brought into their home and forever blaming herself for her mother's death, she feels comfortable only with her shy pal Thomas J. (*Home Alone*'s Macaulay Culkin), with whom she shares her first kiss. Zieff finds the sweetness in Culkin and the chipmunk-cheeked Chlumsky, which only makes it all the more shocking when, in the movie's most talked-about twist, Thomas J. is stung to death by bees. Kids will certainly survive this death, but many parents will be driven crazy by the last half-hour's bald attempts to get the audience sobbing. (Bring back the bees.) The movie celebrates life's healing power, and while Vada confronts death, her father is reborn, falling in love with a cheery makeup artist (Jamie Lee Curtis). Both Aykroyd and Curtis turn in warmhearted performances. He, in particular, is finally becoming a convincing screen actor; watching him here, you think only occasionally of Tom Snyder or Richard Nixon. (Powers, 12/9/91) PG. **5, 18, 18, 34, 59, 59, 67, 67, 85, 152, 155, 158, 160, 200, 204, 206, 214, 217, 219, 300, 304, 306, 307, 309, 315, 318, 400, 406, 503, 505, 506, 513, 517, 520, 522, 523, 524, 526, 527, 530, 532, 600, 608, 610, 611, 621, 625, 627, 632, 634, 702, 703, 706, 708, 709, 714, 724, 755, 757, 801, 809, 816, 818, 820, 900, 902, 904, 912, 919, 933, 934, 936, 937, 953, 961, 965, 967, 970**

★ **MY OWN PRIVATE IDAHO**—(1 hr. 45 min.; 1991) Gus Van Sant's new movie is ambitious and elusive. A loving portrait of two young hustlers in Portland, it's about homelessness as a state of being. Mike (River Phoenix), an aimless young dish, passive, not too bright, is a narcoleptic who falls into a trancelike slumber at moments of stress—often when he has to perform with a client. Mike's narcolepsy is connected to his longing for his mother, who has long disappeared. River Phoenix makes him a dreamy piece of sculpture. Scott (Keanu Reeves) is altogether tougher. A scapegrace adventurer, he is the son of no less a figure than Portland's mayor. This rich boy is hiding out on the streets because it amuses him, and perhaps because it outrages his powerful father, a stiff, dried-up man confined to a wheelchair. Hair parted in the middle, the sloe-eyed Keanu Reeves is a graceful and wily actor with a trace of vagrant hauteur about him—he's singularly self-possessed. There are some fancy scenes in which Van Sant turns Scott into Prince Hal in Shakespeare's *Henry IV, Pt. I,* but those who enjoy the rest of the movie will overlook them. (10/7/91) R. **3, 19, 51**

★ **OTHER PEOPLE'S MONEY**—(1 hr. 40 min.; 1991) In this hyperbolic comedy about a 1980s-type corporate raider, Danny De Vito has a perfect role—Lawrence Garfield, an undersize, overgrown kid from the Bronx who has made hundreds of millions and isn't satisfied. Garfield could not be called cold or sleek. He may be a ruthless predator, but he's still hustling, still thrilled at the chase, still looking for something. De Vito gives him gleeful energy and also corners of sadness and longing. *Other People's Money,* which the veteran Alvin Sargent has adapted from Jerry Sterner's popular Reagan-era play, turns into a debate between two kinds of capitalism—Larry's high-finance wizardry, which produces money for shareholders but creates little or nothing in the way of jobs or goods, and the old-fashioned industrial management of Andrew "Jorgy" Jorgenson (Gregory Peck), the virtuous chairman of the board of the old Rhode Island company. (11/4/91) R. **9, 33, 64, 89, 210, 219, 301, 306, 313, 317, 503, 507, 510, 517, 522, 533, 603, 606, 608, 621, 700, 706, 723, 753, 759, 762, 810, 816, 905, 906, 969, 972**

OVERSEAS—(1 hr. 36 min.; 1991) In French, with Eng. subtitles. The French actress Brigitte Rouan stars in and directed this drama about three very privileged, very different sisters caught in the political unraveling of French Colonial Africa. With Nicole Garcia, Marianne Basler. NR. **55**

★ **PARIS IS BURNING**—(1 hr. 18 min.; 1991) Jennie Livingstone's great documentary would seem to be about a marginal subject—the black and Hispanic men who show themselves off in transvestite balls—but the film, amazingly, goes right to the heart of the advertising-driven, role-playing culture that we all live in. Some of the participants look like Vegas showgirls, some like TV stars; others do the snaky, stiff-palmed dance movements known as voguing, a stylization of the high-fashion flaunting that is already a stylization of life. Some of the interview material is so shrewd about what a human being is and can be that it's a revelation of sanity. (5/13/91) NR. **14**

THE PEOPLE UNDER THE STAIRS—(1 hr. 41 min.; 1991) More horror from Wes Craven (*Nightmare on Elm Street*), involving a young ghetto boy's grisly discovery while he reluctantly cases out a slumlord's house for a future robbery. R. **20, 38, 150, 152, 157, 158, 160, 217, 318, 530, 606, 608, 904, 908, 919**

PIN—(1 hr. 42 min.; 1988) A psychological thriller starring a life-size medical dummy that becomes the head of a suburban household. Written and directed by Sandor Stern. NR. **1**

THE PRINCE OF TIDES—(2 hrs. 12 min.; 1991) Reviewed in this issue. Opening 12/18. R.

PROSPERO'S BOOKS—(2 hrs. 5 min.; 1991) Peter Greenaway's expansive version of Shakespeare's *Tempest* guides us through the books Prospero employs to civilize his barren exile. With John Gielgud. R. **3, 46, 55, 67, 507, 514, 533, 603, 608, 634, 635, 702, 707, 821, 920, 956**

★ **RAMBLING ROSE**—(1 hr. 52 min.; 1991) For a while, it seems like something safe and genteel from PBS, but then the extraordinary Laura Dern takes over as Rose, an ignorant and helpless Depression-era southern girl who moves in with an upper-middle-class family and causes havoc, and the movie takes off. Dern is a Marilyn who can act; she makes sensitivity and sexual avidity naturally funny. With first-rate performances by Robert Duvall, Diane Ladd, and Lukas Haas. (9/30/91) R. **14, 38, 54**

ROUGE OF THE NORTH—(1 hr. 46 min.; 1991) In Chinese with English subtitles. In a traditional Chinese community, a young woman from a poor family is married off to a wealthy tyrant who is both crippled and blind. A satirical epic that traces the metamorphosis of a child bride to an acerbic matriarch. Directed by Fred Tan. NR. **11**

STAR TREK VI: THE UNDISCOVERED COUNTRY—(1 hr. 50 min.; 1991) The original crew members reassemble for their sixth and last mission, bringing peace to the final frontier. Directed by Nicholas Meyer (Star Trek II). PG. **2, 9, 9, 19, 19, 24, 36, 36, 36, 59, 59, 65, 85, 85, 91, 152, 152, 158, 160, 160, 204, 208, 210, 211, 214, 219, 300, 304, 315, 315, 319, 406, 406, 504, 507, 510, 514, 517, 517, 522, 522, 530, 530, 532, 534, 606, 606, 608, 608, 610, 611, 621, 625, 625, 632, 634, 706, 706, 715, 722, 722, 803, 810, 815, 815, 818, 900, 902, 904, 904, 912, 918, 919, 919, 932, 934, 951, 953, 961, 961, 965, 965, 967**

★ **THE STORY OF BOYS AND GIRLS**—(1 hr. 32 min.; 1991) In Italian with English subtitles. In 1936, when the Fascists are in power, two huge Italian families—one from the city, the other from the country—sit down to eat together at the country family's old farmhouse. Pupi Avati's film joins the fragments of many lives into a triumphant, flowing vision of "normal" life. It is the central view, the orthodox view—heterosexual, familial, generational. The people seem rooted in a way that Americans never could be. A beautifully made and emotionally satisfying movie. With Davide Bechini and Lucrezia Lante Della Rovere, as the young lovers, and a huge supporting cast. (9/2/91) NR. **10**

STRICTLY BUSINESS—(1 hr. 45 min.; 1991) A comedy, marking the feature-film debut of just about everyone involved, about a mailroom clerk who befriends a superior, gets the girl, and climbs the corporate ladder faster than you can say "J. Pierpont Finch." With Tommy Davidson, Halle Berry, Joseph C. Phillips. Directed by Kevin Hooks. PG-13. **9, 20, 33, 89, 91, 152, 157, 158, 160, 211, 213, 310, 530, 530, 608, 901, 904, 908, 911, 919, 962**

29TH STREET—(1 hr. 41 min.; 1991) Frank Pesce has always been a lucky guy, but his luck is about to run out—just as soon as he wins the New York State lottery. Directed by George Gallo. With Danny Aiello and Anthony LaPaglia. R. **48, 321, 969**

THE WAGES OF FEAR—(2 hrs. 8 min.; 1953) Henri-Georges Clouzot's suspense thriller about four social outcasts hired to transport unstable nitroglycerin to an oil fire at a drilling site in Central America is shown (for the first time in the U.S.) in its entirety. NR. **13**

YOUNG SOUL REBEL—(1 hr. 43 min.; 1991) A young British filmmaker uncovers the rising black youth subculture that ran alongside the noisy punk movement in 1977 London. Directed by Isaac Julien. NR. **10**

REVIVALS

CROSS CREEK—(2 hr. 1 min.; 1983) Sanctimonious portrait of Marjorie Kinnan Rawlings, author of *The Yearling*. In the twenties, Rawlings (Mary Steenburgen) leaves her husband and strikes off on her own, settling in a swampy Florida orange grove. This minor writer is treated with a degree of reverence that would be excessive even for William Faulkner or Flannery O'Connor. With Rip Torn and Dana Hill. Dir. Martin Ritt. **8**

MY LIFE TO LIVE—(1 hr. 20 min.; 1962) In French, Eng. subtitles. Jean-Luc Godard's film about a young woman who slips into prostitution is a kind of philosophical comedy—infuriating, but continuously provoking and interesting. Anna Karina stars. **1**

THE PORNOGRAPHERS—(2 hr. 8 min.; 1966) In Japanese, Eng. subtitles. A group of Japanese pornographers brave swindlers, blackmailers, and the police in order to provide what they consider to be a public service. With Shoichi Ozawa and Haruo Tanaka. Dir. Shohei Imamura. **1**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Tuesday, December 17

A CHRISTMAS CAROL—Patrick Stewart appears in a solo performance, portraying every character in the Dickens's classic. Previews start 12/17 prior to an official 12/19 opening, and continues through 12/29. Tuesday through Sunday at 8, Saturday at 2, Sunday at 3. No 8 p.m. performance 12/29; holiday performances 12/22 at 8 and 12/27 at 2; $35 to $42.50. At the **Eugene O'Neill Theater,** 230 West 49th Street (246-0220).

TWO SHAKESPEAREAN ACTORS—Richard Nelson's play about England's leading actor William Macready and America's matinee idol Erwin Forrest, whose different interpretations of *Macbeth* caused theatergoers to riot in Astor Place in New York in 1849; directed by Jack O'Brien. Brian Bedford plays Macready, and Victor Garber plays Forrest. Others in the cast of 28 are Frances Conroy, Zeljko Ivanek, Eric Stoltz, Tom Aldridge, Laura Innes, Hope Davis, and Judy Kuhn. Previews start 12/17 prior to a 1/12/92 opening. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; phone for holiday alterations. At the **Cort Theater,** 138 West 48th Street (239-6200).

Now Playing

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of 23 talented American "cats"; directed by Trevor Nunn; music by Andrew Lloyd Webber; Gillian Lynne is associate director and choreographer. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and showstopping lighting, and with Trevor Nunn's canny and effervescent direction, almost too much dazzlement! Opened: 10/7/82. Wednesday at 2, $32–$50. Saturday at 2, Sunday at 3, Monday–Saturday (except for Thursdays, which are dark) at 8, $42.50–$60. Holiday schedules are altered, so call before you go (New Year's Eve, $42.50–$70). On 1/6, *Cats* resumes its normal schedule. **Winter Garden,** Broadway and 50th Street (239-6200). 2 hrs. 45 mins. ● ● **IRLS**

CATSKILLS ON BROADWAY—Conceived by Freddie Roman, a new comedy revue, a tribute to the area that spawned America's funniest people, featuring in the cast stand-up comics Marilyn Michaels, Dick Capri, Freddie Roman, and Mal Z. Lawrence; directed by Larry Arrick. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30 to $45. Opened: 12/5/91. Phone theater for holiday schedules. At the **Lunt-Fontanne Theater,** 205 West 46th Street (307-4100). 1 hr. 50 mins. **IRLS**

CITY OF ANGELS—Michael Rupert, Joel Higgins, and Richard Kline are the stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter. Michael Blakemore is the director, and the result is an entertaining combination of the best of musical comedy and private-eye films of the 1940s. It boasts a funny idea, plus a slew of juicy one-liners. Opened: 12/11/89. Tuesday–Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40–$60. Holiday schedules may be altered, check in advance. At the **Virginia Theater,** 245 West 52nd Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE CRUCIBLE—Jane Adams, George Martin, Maryann Plunkett, Madeleine Potter, Martha Scott, Martin Sheen, Fritz Weaver, Carol Woods, and Michael York (all of them stars) in the 1953 Tony-award-winning play by Arthur Miller focusing on the Salem witch-hunt trials of 1692; directed by Yossi Yzraely; costumes by Patricia Zipprodt. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $35 to $40; balcony seats at all performances $10 for students. Runs through 1/5/92. Check theater for holiday schedules. National Actors Theater production at the **Belasco Theater,** 111 West 44th Street (239-6200). 2 hrs. 45 mins. **IRLS**

DANCING AT LUGHNASA—(Pronounce it LOO-nuh-suh) Brian Friel's 1991 Sir Laurence Olivier Award-winning play, set in Donegal in 1936, focuses on 5 unmarried sisters who are barely scraping by to make ends meet; directed by Patrick Mason. High praise for this excellent drama, which makes the art of unfulfillment fulfilling. The faultless Abbey Theater cast (Bríd Brennan, Bríd Ní Neachtain, Catherine Byrne, Donal Donnelly, Robert Gwilym, Rosaleen Linehan, Gerard McSorley, Dearbhla Molloy) plays the first 20 weeks of the run. Opened: 10/24/91. Tuesday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; Sunday at 3 p.m.; $30 to $42.50. At the **Plymouth Theater,** 236 West 45th Street (239-6200). 2 hrs. 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, Maury Yeston, and George Forrest. Based on the best-selling Vicki Baum novel of the same name, it takes place in an international Berlin hotel (of the same name) in the late 1920s, and is directed and choreographed by Tommy Tune. Featured in the cast are Zina Bethune, John Schneider, Chip Zien, Lynnette Perry, Timothy Jerome, John Wylie, Caitlin Brown, Pierre Dulaine, and Yvonne Marceau. Monday through Saturday at 8 p.m., Saturday at 2 p.m.; Wednesday at 2 p.m.; $40 to $60. Check ahead for possible holiday schedule changes. Opened: 11/12/89. At the **Martin Beck Theater,** 302 West 45th Street (239-6200). 2 hrs. ● ● **IRLS**

LOST IN YONKERS—Rosemary Harris, Alan Rosenberg (who succeeds Bruno Kirby 12/16), and Jane Kaczmarek star in Neil Simon's splendidly constructed, tickling, teasing, heart-tugging, tear-jerking play (for which he received the Pulitzer Prize), set in 1942. Production is staged consummately by Gene Saks. It focuses on a German-Jewish termagant grandmother who rules her home with an iron fist, and has made all four of her own children misfits, weaklings, and even a mobster. Her two grandchildren are left in her care while their father goes to work in the South. With David Chandler, Jamie Marsh, Benny Grant, Lauren Klein. Opened: 2/21/91. Monday–Saturday at 8, Wednesday and Saturday at 2; $27.50–$45. Phone for holiday changes. **Richard Rodgers Theater,** 226 West 46th Street (307-4100). 2 hrs. 30 mins. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter; lyrics by Herbert Kretzmer; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Mark McKerracher, Richard Kinsey, Susan Dawn Carson (Fantine), Natalie Toro, Joe Kolinski, John Leone, Ed Dixon, Melissa Anne Davis, and Evalyn Baron. A fugitive is pitted against a self-righteous police inspector in a lifelong struggle to evade capture. Opened: 3/12/87. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $30 to $60. 200 tickets ($16) available at box office. Monday through Thursday for students and senior citizens with valid I.D.s; 2 to a person. Holiday schedules are slightly altered 12/23 to 1/5/92. New Year Eve's tickets are $40 to $80. From 1/6/92, normal schedules will prevail. At the **Imperial Theater,** 249 West 45th Street (239-6200). 3 hrs. 15 mins. ● ● **IRLS**

MISS SAIGON—Lea Salonga, Jonathan Pryce (who is being replaced as The Engineer 12/16 by Francis Ruivivar), and Hinton Battle star in a musical romance, with the score composed by Claude-Michel Schonberg; the lyrics are by Alain Boublil and Richard Maltby Jr., and the direction is by Nicholas Hytner. It's about love and self-sacrifice involving a lonely young Vietnamese girl and a smitten American soldier she has met in 1975 at the time of the fall of Saigon. Featured in the cast are Sean McDermott, Liz Callaway, and Barry Bernal. (Kam Cheng plays the Lea Salonga role Wednesdays at 2 p.m. and Saturdays at 8 p.m.) Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $30 to $100. Opened: 4/11/91. Phone for possible holiday changes. At the **Broadway Theater,** Broadway at 53rd Street (563-2266). 2 hrs. 45 mins. **IRLS**

NICK & NORA—Barry Bostwick and Joanna Gleason and a brand-new Asta are the stars of a musical murder mystery set in Hollywood in 1937 and based on characters created by Dashiell Hammett in *The Thin Man.* The book and direction are by Arthur Laurents; the music is by Charles Strouse; the lyrics are by Richard Maltby Jr.; the costumes are by Theoni V. Aldredge; and featured in the cast are Christine Baranski, Chris Sarandon, Yvette Lawrence, Thom Sesma, Faith Prince, Kip Niven, Michael Lombard, Jeff Brooks, Remak Ramsay, and Debra Monk. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m. and Sunday at 3 p.m.; $40 to $60; Wednesday at 2 p.m., $30 to $50. Check theater for possible holiday changes. At the **Marquis Theater,** 1535 Broadway, at 45th Street (382-0100). 2 hrs. 45 mins. **IRLS**

ON BORROWED TIME—George C. Scott brings his towering presence to (and is also the director of) a revival of Paul Osborn's comic fantasy, based on the L. E. Watkins novel, which tells about a grandfather and his adoring, orphaned grandson (Matthew Porac). Together they encounter Death in the human form of Mr. Brink and trick him into climbing an apple tree. Through magic, Mr. Brink is unable to escape, and as a result death is suspended throughout the universe. With Conrad Bain, Bette Henritze, Nathan Lane, and Teresa Wright. Tuesday–Thursday at 8, Wednesday and Saturday at 2, Sunday at 3 p.m.; $36; Friday and Saturday at 8 p.m., $40; runs through 1/5/92. At the **Circle in the Square Theater,** 1633 Broadway at 51st Street (239-6200). 2 hrs. 45 mins. **IRLS**

PARK YOUR CAR IN HARVARD YARD—Riding with Jason Robards and Judith Ivey makes for a relaxing outing as they star in a 2-character play by Israel Horovitz (who is the sort of writer an endangered theater could use more of), which focuses on the uneasy relationship between an irascible retired high-school teacher and his feisty live-in housekeeper (and also his former ex-student); directed by Zoe Caldwell. Opened: 11/7/91. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m.; $27.50 to 42.50. At the **Music Box Theater,** 239 West 45th Street (239-6200). 1 hr. 45 mins. **IRLS**

PETER PAN—The musical, based on Sir James M. Barrie's 1904 novel about the boy who "wouldn't" grow up, stars Cathy Rigby, a world gymnastics gold-medal winner, in the title role; directed by Fran Soeder, with lyrics by Carolyn Leigh and music by Moose Charlap; additional lyrics by Comden and Green, and music by Jule Styne. J. K. Simmons plays Captain Hook, and also featured are Cindy Robinson, Don Potter, Lauren Thompson, Michelle Schumaker, Karl Maschek, and Joey Cee. The flying is by the famous Foys, Peter and Garry, who have flown former famed Peter Pans—Maude Adams, Jean Arthur, Eva LeGallienne, Mary Martin, and Sandy Duncan. Tuesday through Saturday at 7:30 p.m.; Wednesday, Friday, and Saturday at 2 p.m., Sunday at 3 p.m.; extra performances 12/26, 1/2/92, at 2 p.m.; $20 to $50; plays through 1/5/92. Tuesday evenings, all orchestra seats $35. **Minskoff Theater,** 200 West 45th Street (307-4100). 2 hrs. 45 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on Gaston Leroux's novel; lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. All have created a terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a Creature (Mark Jacoby) who haunts the premises beneath the Paris Opera House and exercises a reign of terror over performers, audience, and stagehands alike. With Karen Culliver (the Creature's love), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Gary Rideout. Monday through Saturday at 8, Saturday at 2, Wednesday at 2; $35 to $60. Opened: 1/26/88. Many, many holiday changes. Phone theater for details. **Majestic Theater,** 247 West 44th Street (239-6200). 2 hrs. 30 mins. ● ● **IRLS**

THE SECRET GARDEN—Musical based on Frances Hodgson Burnett's novel about an orphan (Daisy Eagan) who goes to live with her unhappy uncle (Howard McGillin) on the moors and discovers a magic garden where anything can happen. Book and lyrics by Marsha Norman; music by Lucy Simon; directed by Susan H. Schulman; choreography by Michael Lichtefeld. Featured in the cast are Rebecca Luker, John Babcock, Robert Westenberg, Barbara Rosenblat, John Cameron Mitchell, Tom Toner, and Alison Fraser. (Holiday schedules may alter dates listed, so phone ahead.) Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m.; $35 to $60; Wednesday at 2 p.m., $30 to $52.50; Saturday at 2, $30 to $55. Opened: 4/25/91. **Saint James Theater,** 246 West 44th Street (239-6200). 2 hrs. 30 min. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B. Vance, and John Cunningham star in John Guare's multi-award-winning play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding; directed perkily by Jerry Zaks. Featured in the cast are Sam Stoneburner, James DuMont, Peter Maloney, Brian Evers, Robin Morse, Colin Mitchell, Philip LeStrange, Patricia Hodges, Jace Alexander, Jon Matthews, Anthony Rapp, Stephen Pearlman, Mari Nelson, and David Burke. Tuesday through Saturday at 8 p.m.; Wednesday and Saturday at 2; Sunday at 3 p.m.; $37.50 to $45 (phone for possible holiday changes); through 1/5. Opened: 11/8/90. At the **Vivian Beaumont Theater** in the Lincoln Center complex, 150 West 65th Street (239-6200). 1 hr. 30 mins. **IRLS**

THE WILL ROGERS FOLLIES—The Follies is this year's winner of six highly-deserved Tony awards (including Best Musical), Drama Critics Award, Drama Desk Award. Director/choreographer Tommy Tune's flair never fails, and Keith Carradine is an accomplished leading man in this new musical replete with brand-new pretty Ziegfeld Girls who are excellent dancers, everyone wearing thoroughly original and elegant costumes by Willa Kim, a sensational rope twirler (Vince Bruce), a wonderful dog act, and absolutely delightful and right scenery by Tony Walton. The book is by Peter Stone; the succulent music is by Cy Coleman, and lyrics are by the Comden and Green team. In the highly satisfying cast are Susan Anton (as "Mr. Ziegfeld's favorite" replacing Cady Huffman through mid-February, when she returns from a film stint), Dee Hoty, Dick Latessa, the Will Rogers Wranglers, the Mad Cap Mutts, and Paul Ukena Jr. Monday through Saturday at 8 p.m.; Saturday and Wednesday at 2 p.m.; $25 to $60. Opened: 5/1/91. At the **Palace Theater,** Broadway at 47th Street (307-4100). 2 hrs. 40 mins. **IRLS**

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THEATER

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABSOLUTELY RUDE—Musical comedy consisting of a collection of songs and scenes about current people and topics, including Cardinal O'Connor, Kitty Kelley, Pee-wee Herman, and the Guardian Angels. With Amy Ryder, Mark-Alan, Frank Maio, Virginia McMath, Rick Crom. Music and lyrics by Rick Crom; directed by John McMahon; $12; through 12/20. Phone theater for holiday schedule. **Comedy Cellar Theater**, 117 MacDougal Street (254-3630).

AND THE WORLD GOES 'ROUND—*The Kander and Ebb Musical*. Entertainment celebrating 26 years of works by composer John Kander and lyricist Fred Ebb, directed by Scott Ellis; choreographed by Susan Stroman. Featured in the cast are Marcus Lovett, Marin Mazzie, Terry Burrell, Joel Blum, and Karen Ziemba. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m., Saturday and Wednesday at 2 p.m.; $37.50. **Westside Theater**, 407 West 43rd Street (307-4100).

AS YOU LIKE IT—Shakespeare's play, directed by Anthony Cornish, tells of the younger son (Arnie Burton) of a noble family, and his love (Joanne Camp), who are banished from a tyrant's court, and flee into the forest. Adventures galore! Featured in the cast are Craig Bockhorn, Donnah Welby, Robin Leslie Brown, Hank Wagner, Arnie Burton, Laura Rathgeb, Dan Daily, Frnk Lowe, Wynn Harmon, Alex Leydenfrost, David Gottlieb, Stuart Lerch, and Wynn Harmon. Tuesday through Friday at 8 p.m., Saturday at 5 p.m. and 9 p.m., Sunday at 2 p.m.; $14 to $16; 12/13 through 1/25/92. At the **Pearl Theater**, 125 West 22nd Street (645-7708).

BEAU JEST—James Sherman's comedy about a Jewish woman (Laura Patinkin) in her late 20s, secretly dating a man (John Michael Higgins) she fears her parents will not accept, who invents another, "the perfect boyfriend" (a young Jewish doctor played by Tom Hewitt), then faces the inevitable when the family meets the out-of-work actor she's hired to play her fictitious suitor; directed by Dennis Zacek. Featured in the cast are Larry Fleischman, Roslyn Alexander, and Bernie Landis. Monday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $25 to $32.50 (no more Thursday performances). Phone for holiday changes, At the **Lamb's Theater**, 130 West 44th Street (997-1780).

THE BELLS—A one-man (Everett Quinton) bit of late-night madness, adapted by Leopold Lewis from M. M. Erckmann and Chatrian's *The Polish Jew*, and starring Everett Quinton; directed by Eureka. Friday at 11 p.m., Saturday at 10 p.m.; $15. **Charles Ludlam Theater**, 1 Sheridan Square (691-2271).

THE BIG KNIFE—Clifford Odets's play about corruption in 1948 Hollywood; directed by A. M. Raychel. Featured in the cast are Paul Dommermuth, Madigan Ryan, Charles Fatone, Ray Lindie, and Ken Posthauser. Thursday through Saturday at 8:30 p.m.; $15. **Theater-Studio**, 750 Eighth Avenue (719-0500).

THE BIG NOISE OF '92—*Diversions From the New Depression*, a musical variety show, co-starring Neilan Tyree and Mink Stole, and featuring Kit McClure and her AllGirl Orchestra, Peter Morris, Bill Hindin, and surprise guests. Wednesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7 p.m.; $20 through 12/11, and then $25 to $30 from 12/12. At the **Cherry Lane Theater**, 38 Commerce Street (989-2020).

BLUEBEARD—Charles Ludlam's tale of a swinish gourmet, a vermin infesting his environs and shutting his ears to any remonstrance; featuring and directed by Everett Quinton. Featured in the cast are Kevin Scullin, Eureka, H. M. Koutoukas, Lisa Herbold, Bill Graber, and Steven Pell. Tuesday through Friday at 8 p.m., Saturday and Sunday at 7 p.m.; $25. Phone for holiday changes. At the **Charles Ludlam Theater**, One Sheridan Square (691-2271).

BON APPÉTIT!—"An Evening With Jean Stapleton," with music by Lee Hoiby and directed by Carey Perloff, involves a musical setting of Ruth Draper's monologue *The Italian Lesson*, about a Park Avenue dilettante who studies Dante. Plus a musical Julia Child recipe for chocolate cake. Call theater for specifics. $22 to $27; through 12/15. At the **CSC Repertory Theater**, 136 East 13th Street (677-4210).

BORN TO RUMBA!—A musical by Michael Alasa, about sex, sin, sacrifice, and self-deception set in a pre-Castro Havana nightclub. Featured in the cast are Rebecca Smouse, Lizette Amado, Al Roffe, E. L. Babalu, Al Rodriguez, Quinn Lemley, and Catherine Lippencott. Thursday through Saturday at 8 p.m.; $15. Phone for holiday changes. At the **DUO Theater**, 62 East Fourth Street (598-4320).

BREAKING LEGS—Philip Bosco and Vincent Gardenia star in Tom Dulack's funny, blissfully sitcom comedy about what happens when some Mafia "godfathers" want to invest in a Broadway show; directed by John Tillinger. Funny lines pop up all over, and the fireworks begin when the two worlds of the mob and the theater collide. Featured in the cast are the talented Nick Wyman, Larry Storch, Susan Giosa, and Ronald Maccone. Tuesday through Saturday at 8 p.m., Sunday at 7 p.m., Saturday and Sunday at 3 p.m.; $32.50 to $35. At the **Promenade Theater**, Broadway at 76th Street (580-1313).

DEARLY DEPARTED—David Bottrell and Jessie Jones's play, directed by Gloria Muzio. Set in the rural South, action follows a family as they reunite for the funeral of the family patriarch. Featured in the cast are Dylan Baker, Sloane Shelton, Leo Burmester, Wendy Lawless, Linda Cook, Jill Larson, Mary Fogarty, J. R. Horne, Greg Germann. Tuesday through Saturday at 8 p.m., Saturday at 2 p.m. , Sunday at 3 p.m. (and holiday performances 12/23, 29, 30 at 8 p.m.); $22-$28; 12/4 through 1/10/92. **Second Stage Theater**, Broadway at 76th Street (307-4100).

THE DEATH AND LIFE OF SHERLOCK HOLMES—Suzan Zeder's play weaves characters, events, and elements from stories into a new Holmes mystery; directed by Russell Treyze. 12/10, 11, 12, 14, at 8 p.m.; 12/15 at 2 p.m. $15; check for holiday changes. At the **Open Eye Theater**, 270 West 89th Street (769-4143).

THE DON JUAN AND THE NON DON JUAN—A musical by Neil Radisch (music) and James Milton, and David Goldstein (book and lyrics); directed by Evan Vionoulis. Featured in the cast are Joseph Adams, Karen Mason, Vicki Lewis, Polly Pen, and Monica Carr. Musical chronicles the romantic misadventures of the two men (both are played by Joseph Adams). Tuesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7:30 p.m.; through 12/29. No performance Christmas Day, but there's an added matinee 12/28 at 3 p.m.; $18 to $22. At the Vineyard's **26th Street Theater**, 309 East 26th Street (353-3874).

THE DROPPER—Ron McLarty's play, directed by him, examines the plight of a family affected by the mental and physical handicaps of a child. Featured in the cast are Wendy Scharfman, Richard Long, Bob Horen, Nick Giangiullio, and John Beard. Tuesday through Saturday at 8 p.m., Wednesday and Saturday at 2 p.m., Sunday at 3 p.m.; $20 to $22.50. A Prima Artists production at the **INTAR Theater**, 420 West 42nd Street (564-8038).

THE FANTASTICKS—Longest-running show on or off Broadway (in its 32nd year!); a gracious musical fable that spawned much talent in its time. Children who saw it decades ago now bring *their* children to enjoy it. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., Sunday at 3 p.m. and 7:30 p.m.; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ● ●

FINKEL'S FOLLIES—A musical vaudeville, conceived by and starring Fyvush Finkel. Featured in his cast are Mary Ellen Ashley, Kim Cea, and Avi Hoffman. Elliot Finkel is the composer, Phillip Namanworth created the lyrics; adapted and directed by Robert H. Livingston. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 2 p.m. and 5 p.m.; $20. At the **John Houseman Theater**, 450 West 42nd Street (564-8038).

FOOLS—Neil Simon, in a departure from his usual style, sets this farce in old-world Russia in a tale of a village of eccentric characters and their attempts to remove a 200-year-old "curse"; directed by Timothy Keileher. 12/17 to 20, Tuesday through Friday at 8; $10; and then 1/1/92 to 18; Wednesday through Saturday at 8; seniors admitted free Wednesday and Thursday. **Colony Theater**, 152 West 71st Street (595-0355).

FORBIDDEN BROADWAY—Presents a new version, *Forbidden Christmas*, through 1/5/22 only (then the original returns). This satirizes banal holiday songs and the expoitation of Noel by show-biz types. Also, holiday spoofs of some Broadway hit shows, and celebrities on the receiving end of Alessandrini's comic harpoons as punishment for having made hit holiday records. Tuesday through Friday at 8:30, Saturday at 7 and 10, Sunday at 3:30 p.m. and 7:30 p.m.; $32.50-$35. **Theater East**, 211 East 60th Street (838-9090).

FOREVER PLAID—A musical comedy, "a many-splendored thing," written and directed by Stuart Ross, tells about a semi-professional harmony-group tour that was cut short by a fatal car accident on the night of their first gig in 1964; and now the "teen angels" are allowed a night at liberty on earth to do the show they never got to do in life. Featured in the cast are Paul Binotto, Greg Jbara, Drew Geraci, and Steve Gunderson. Tuesday through Friday at 8 p.m., Saturday at 7:30 p.m. and 10:30 p.m.; Sunday at 3 p.m. and 7:30 p.m.; $30 to $35. Opened: 5/20/90. **Steve McGraw's Place**, 158 West 72nd Street (595-7400). ●

FREE SPEECH IN AMERICA—A steadily entertaining monologue, written and performed by essayist/columnist/editor-at-large/author Roger Rosenblatt. Wednesday through Saturday at 8 p.m., Saturday at 2 p.m.; Sunday at 3 p.m.; $16. **American Place Theater**, 111 West 46th Street (840-3074).

FROM THE MISSISSIPPI DELTA—Endesha Ida Mae Holland's perhaps autobiographical play about a young woman who blazes her way from rebellious prostitute to Ph.D.; directed by Jonathan Wilson. Featured in the cast are the three able actresses—Jacqueline Williams, Sybil Walker, and Cheryl Lynn Bruce. Tuesday through Saturday at 8 p.m.; Saturday and Sunday at 2 p.m.; Sunday at 6 p.m.; $29 to $33; phone for holiday schedules. At the **Circle in the Square Downtown**, 159 Bleecker Street (254-6330).

GALILEO—A revival of Bertolt Brecht's play (in a 1987 English version by Charles Laughton), directed by Eve Adamson, tells of the scientist's quest for truth, and his eventual recantation. Thursday through Saturday at 8 p.m., Sunday at 3 p.m.; $16; through 2/14//92, in rotating repertory with George Bernard Shaw's 1938 play, *Geneva* (see listing below). At the **Bouerie Lane Theater**, 330 Bowery (677-0060).

GENEVA—A revival of George Bernard Shaw's 1938 play in which an imaginary League of Nations with the allegorical figures of Hitler, Mussolini, and Franco, on trial in a courtroom peopled by foreign ministers, Soviet commissars, Third World dictators, Jewish refugees, bishops, journalists, and typists, is wired for sound and broadcast to the world; directed by Casey Kizziah. Thursday through Saturday at 8 p.m.; Sunday at 3 p.m.; $13; run extended through 1/31/92. At **Bouwerie Lane Theater**, 330 Bowery (677-0060).

GREETINGS—Tom Dudzick's comedy/drama about a youth who has brought his Jewish/atheist finacée home to meet his very Catholic parents and his retarded brother, whereupon all plunge into an exploration into the nature of truth and tradition; directed by Seth Barrish. Thursday through Saturday at 8, Sunday at 3 p.m. and 7 p.m.; $12; through 12/22. At the **One Dream Theater**, 232 West Broadway (279-4200).

I WON'T DANCE: STEVE ROSS SINGS FRED ASTAIRE—An all-singing, all-playing, non-dancing tribute to the Astaire repertoire, with arrangements by Wally Harper, and text by Michael Sommers, and Steve Ross. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $27.50; through 1/12/92. Phone for holiday changes. An American Cabaret production at the **Theater at St. Peter's**, 619 Lexington Avenue (688-7253).

JOY SOLUTION—Stuart Duckworth's play, set on the day of the Kent State shootings, starts in the Detroit apartment of a high-school choral instructor; directed by Seth Gordon. Featured in the cast are Daniel Ahearn, Anne Newhall, Leigh Dillon, Justin Cozier, and Shareen Powlett. Tuesday through Sunday at 8 p.m.; through 12/22; $12. At the **Primary Stages Theater**, 354 West 45th Street (333-7471).

LIPS TOGETHER, TEETH APART—Terrence McNally's play tells about the experiences of 2 married couples sharing a Fire Island beach house over a long not-so-peaceful July 4 weekend; directed by John Tillinger. Featured in the cast are Roxanne Hart, Anthony Heald, Jonathan Hadary, and Hillary Bailey-Smith. Tuesday through Saturday at 8 p.m.; Wednesday, Saturday and Sunday at 2:30 p.m.; $35. Check for possible holiday changes. A Manhattan Theater Company production at the **City Center's Stage I**,downstairs, 131 West 55th Street (581-7907).

LOVERS AND MADMEN—Three one-acters conceived and directed by Damien Gray: Robert Sawyer's *Dark Joy*, with Liz Burnette and James McCaffrey; Richard

Cutting's *In the Nature of the Beast*, with Frank Licato, Richard Mamary, and Lisa Fried, and Mark Soper's *Communion*, with Matthew Dixon, James McCaffrey, and Robert Anderson. Through 12/14; Tuesday through Friday at 8; Saturday at 7 and 10; $10. **Sanford Meisner**, 164 Eleventh Avenue (206-1764).

MAD FOREST—Caryl Churchill's drama explores the stories of two families, portraying their experience in Rumania, a police state; directed by Mark Wing-Davey. Featured in the cast are Rob Campbell, Jake Weber, Randy Danson, Joseph Siravo, Garret Dillahunt, Mary Schultz, Tim Nelson, Lanny Flaherty, Christopher McCann, Calista Flockhart, and Mary Mara. Tuesday through Saturday at 8 p.m.; Sunday at 3 p.m. and 7:30 p.m.; through 12/29; $22; holiday changes may be in order, so check beforehand. A New York Theater Workshop production at the **Perry Street Theater**, 31 Perry Street (302-6989).

THE MARRIAGE CONTRACT—Ephraim Kishon's comedy with music revolves around the search for a "Ketuba," a Jewish marriage certificate, which the parents of the groom want the parents of the bride to show them before they will permit the marriage; directed by Howard Rossen. Featured in the cast are Zypora Spaisman, David Rogow, Diane Cypkin, Sandy Levitt, Richard Carlow, and Shira Flam. Current production is in Yiddish, but with simultaneous English translation through headsets. Saturday at 8 p.m., Sunday at 2 p.m. and 5:30 p.m.; $18 to $20; through 1/12/92; check for holiday changes. At the **Folksbiene Theater**, 123 East 55th Street (755-2231).

MARVIN'S ROOM—Scott McPherson's drama about unmarried sisters and their odd families, reunited after a long estrangement when one becomes ill; directed by David Petrarca. Featured in the cast are Shona Tucker, Laura Esterman, Tom Aulino, Lisa Emery, Laura Esterman, Alice Drummond, Karl Mascher, and Tim Monsion. Tuesday through Friday at 8 p.m., Saturday at 3 p.m. and 8 p.m., Sunday at 3 p.m. and 7 p.m.; $25; through 12/22. Main Stage at the **Playwrights Horizons**, 416 West 42nd Street (279-4200).

NUNSENSE—Dan Goggin's entertaining musical adventure comedy drama, now in its 6th year, of 5 sensible and motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Tuesday through Thursday at 8 p.m., $30; Friday and Saturday at 8 p.m., $35; Saturday and Wednesday at 2 p.m., Sunday at 3 p.m.; $32.50. Opened 12/12/85. At the **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321). ● ●

PAGEANT—A musical beauty contest, a deft parody and the rowdiest but possibly the sweetest farce in New York today, and consistently droll. Here 5 judges are selected from the audience to vote for Miss Glamouresse; conceived, directed, and choreographed by Robert Longbottom; book and lyrics by Bill Russell and Frank Kelly, music by Albert Evans. Tuesday–Friday at 8:30 p.m., Saturday at 7:30 p.m. and 10:30, Sunday at 3:30 and 7:30 p.m.; $32.50 to $35; dinner available. At the **Blue Angel**, 323 West 44th Street (262-3333).

PENN & TELLER ROT IN HELL—Not really: They've returned after a successful international tour with additions to items featured in their Broadway hit. Model Carol Perkins made the move with them, as did "Casey at the Bat," and the duck and the anvil. (Phone for holiday schedule.) Wednesday through Friday at 8 p.m., Saturday at 3 p.m., 7 p.m., and 10 p.m.; Sunday at 3 p.m. and 7 p.m. At the **John Houseman Theater**, 450 West 42nd Street (564-8038).

PERFECT CRIME—Warren Manzi's long-running thriller; about a wealthy female psychiatrist accused of murdering her husband, and the small-town detective who tries to prove she committed the "perfect crime." Directed by Jeffrey Hyatt. Opened: 4/5/87. Monday, and Thursday, Friday, and Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m., Wednesday amd Saturday at 2 p.m.; $30. At the **Theater Four**, 424 West 55th Street (695-3401). ● ●

PERICLES, PRINCE OF TYRE—Nineteenth installment of the late Joseph Papp's 36-play Shakespeare's Marathon, directed by Michael Greif, and featuring Campbell Scott in the title role. Story is about how we cope, individually and collectively, with the loss of people we love, examining cycles of death and birth/resurrection. With Martha Plimpton (as Pericles's daughter), Robert Beatty Jr., Larry Block, Dan Moran, Paul Butler, Steve Meller, Macintyre Dixon, Don McManus, Joseph Haj, Byron Jennings, Saundra McClain, Cornelia Gonzalez, Bobo Lewis, and Byron Jennings. Tuesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 2 p.m.; $35. From 12/10, Tuesday through Saturday at 8 p.m., Wednesday, Saturday, and Sunday at 2 p.m.; $35; through 12/22. At the **Public/Newman Theater**, 425 Lafayette Street (598-7150).

PING CHONG'S NOSFERATU—*A Symphony of Darkness:* In a performance piece based on F. W. Murnau's 1922 classic vampire film, Ping Chong here takes a look back at Reagan-era America, with the help of slide projections and special lighting effects, plus modern dance; written and directed by Chong. Wednesday through Sunday at 7:30 p.m.; through 12/22; $15 to $18; check for holiday changes. At **La MaMa E.T.C.**, 74A East Fourth Street (475-7710).

RAFT OF THE MEDUSA—Joe Pintauro's drama about a group of young people fighting for survival under desperate circumstances. Sal Trapani directs the 13-member ensemble. From 12/10–19 ($20); then from 12/20 tickets are $25 and $30. Tuesday–Friday at 8, Saturday at 7 and 10; Sunday at 2 and 7. At **Minetta Lane Theater**, 18 Minetta Lane (307-4100).

RAGS—Christa Moore, Jan Neuerger, and Ann Crumb have leading roles in a revised version of the 1986 musical focusing on the lives of Jewish immigrants in New York at the turn of the century. The book is by Joseph Stein, the music is by Charles Strouse, the lyrics are by Stephen Schwartz; and the show is choreographed and directed by Richard Sabellico. Featured in the cast are Jonathan Kaplan, Alec Timmerman, and David Pevsner. Tuesday through Saturday at 8 p.m., Sunday at 2 p.m. and 7 p.m.; $30. An American Jewish Theater production at the **Susan Bloch Theater,** 307 West 26th Street (633-9797).

REALITY RANCH—Written and performed by Jane Gennaro, play looks at a writer's struggle for self-respect in the world of entertainment; directed by Peter Askin. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $16; through 12/15. At the **American Place Theater**, 111 West 46th Street (840-3074).

REPERTORIO ESPANOL—Spanish-language dramas in repertory: Jacobo Langner's *Esperando la Carroz* ("Waiting for the Hearse"); ($15); Dolores Prida's *Botanica*; ($15); Roberto Cossa's *La Nonna* ($15); Gloria Gonzalez's *Cafe Con Leche* ($15); Soraya Maria's *Pension para Senoritas* ($15-$20). Ramon Mendez Quinones's *Los Jibaros Progresistas* ($15); Federico García Lorca's *La Casa de Bernarda Alba* ($15). For specific dates and times phone theater. At the **Gramercy Arts Theater**, 138 East 27th Street (889-2850).

RETURN TO THE FORBIDDEN PLANET—Bob Carlton's play, dubbed "Shakespeare's Forgotten Rock 'n' Roll Masterpiece" is loosely based on the Bard's *The Tempest.* With Gabriel Barre, Michael Rotondi, Allison Briner, David LaDuca, Julee Cruise, James Wiggins Jr., Mary Ehlinger, Louis Tucci, Erin Hill, Chuck Tempo, Robert McCormick, Steve Steiner—all musicians who are able to play at least 5 instruments. (Phone for holiday schedule.) Tuesday–Friday at 8; Saturday at 6 and 10, Sunday at 2 and 6; $31–$38. **Variety Arts,** 3rd Avenue and 14th Street (239-6200).

THE ROSE QUARTET—Tom Cumella's play. The "quartet" consists of 4 veteran New Yorkers on a rooftop rendezvous choosing the joy of living over the fear of aging; directed by Tee Scatuorchio. Featured in the cast are Larry Keith, Joan Copeland, Ruby Holbrook, and Mason Adams. 12/17–12/29 (no performances 12/24 and 25; additional performances 12/23 and 26); Tuesday–Saturday at 8 p.m., Saturday at 2, Sunday at 3 and 7:30 p.m.; $28 to $32. At the **Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

SIDDOWN!!! CONVERSATION WITH THE MOB—Three short plays by Sam Henry Kass, each of which tries to capture men who are on the wrong side of the law. Featured in the cast are Ray Mancini, Holt McCallany, and Nicholas Turturro. Thursday through Saturday at 10 p.m.; $15; through 12/23. At the **Trocadero,** 368 Bleecker Street (242-0636).

THE SKIN OF OUR TEETH—Thornton Wilder's Pulitzer Prize-winning play dramatizing the indestructibility of mankind as it follows an allegorical family through the Ice Age, the Flood, and a modern war; directed by Robert Hupp. With Craig Smith, Elise Stone, Jeanne Demers, Joe Menino, Angela Vitale, Betty Burdick, Harris Berlinsky, Robert Ierardi, William C. Mitchell, Grant Neale, Mark Waterman. Thursday–Saturday at 8; Sunday at 3; $16; run extended through 12/22. Jean Cocteau Repertory production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

SONG OF SINGAPORE—A bubbly brimming musical (and a great deal of fun) trying to answer the question: "What do you do when a mysterious Asian slumps over dead at your bar with a handful of jewel-stuffed fish, and you just gotta sing and dance"? Directed by A. J. Antoon with an eye for zany detail. Featured in the cast are Cathy Foy, Jacquey Maltby, Erik Frandsen, Earl May, Michael Garin, Robert Hipkens, John Gordon, Oliver Jackson Jr., Francis Kane, and Allan Katz. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10:15 p.m., Sunday at 3 p.m. and 7 p.m.; $25 to $40. At the **Song of Singapore Theater,** 17 Irving Place (228-0844).

UNIDENTIFIED HUMAN REMAINS AND THE TRUE NATURE OF LOVE—Bud Fraser's play, set in Edmonton, Canada, takes a look at the awkward rituals of what passes for dating as 7 young Canadians search for love in an era of uncertainty, conflicts, and sexual manipulation; directed by Derek Goldby. Featured in the cast are Lou Liberatore, Lenore Zann, Michael Connor, Scott Renderer, Michelle Kronin, Kimberly Pistone, Clark Gregg, and Sam Rockwell. Tuesday through Friday at 8 p.m., Saturday at 7 p.m. and 10 p.m., and Sunday at 3 p.m. and 7 p.m.; $29.50 on Tuesday through Thursday; $32.50 on Friday through Sunday. At the **Orpheum Theater,** 126 2nd Avenue (477-2477).

WHAT ABOUT LUV?—Austin Pendleton, Judy Kaye, and David Green in a 3-character musical version of *Luv*, Murray Schisgal's 1964 satire of love and human relationships; book by Jeffrey Sweet, lyrics by Susan Birkenhead, music by Howard Marren; directed and choreographed by Patricia Birch. Through 1/19/92 (a varied schedule, so phone first); $18 to $20. **York Theater**, Two East 90th Street (534-5366).

WILLIE & ESTHER—James Graham Bronson's play, starring Hugh Dane and Edwina Moore, and directed by Diann McCannon, tells of the pairing of two people and dwells on the battle between man's desire for good and for goods. Tuesday through Saturday at 8 p.m., Saturday at 2, Sunday at 3 p.m. and 7 p.m.; $20–$25. A Fontana production at the **47th Street Theater**, 304 West 47th Street (1/718-596-2288).

ZION!—Phyllis Stickney and Ron Richardson are the costars of Beverly Trader's play with gospel music dealing with the 30-year struggle by African-Americans to found one of the first black churches in America. Wednesday through Saturday at 8 p.m., Saturday at 4 p.m.; Sunday at 3 p.m.; $16; check for holiday changes. At the **Theater of Riverside Church**, 91 Claremont Avenue at 120th Street (869-3981).

OFF OFF BROADWAY

BILLIE, MALCOLM AND YUSUF—Written and directed by Fred Newman, his play with blues and rap music is set in heaven, where fourth-rate comediennes are trapped in "greatness" and brings them down to earth. Friday and Saturday at 8 p.m.; Sunday at 3 p.m.; $$20; through 12/29. At the **Castillo Cultural Center**, 500 Greenwich Street (941-1234).

BIOGRAPHY, A GAME—Max Frisch's comedy, directed by Robert Lyons, is complete and colorful with live Bavarian beer hall music, 9 actors in an on-stage green room, and a cordless microphone, telling of a Swiss professor who has a chance to live his life over again, and surmising what he might do. Thursday through Sunday at 8 p.m.; 12/12 through 15; $10. At the **Ohio Theater**, 66 Wooster Street (966-4844).

BACK BOG BEAST BAIT—Sam Shepard's trip into Cajun country, full of black magic and cowboys who have lost their way; directed by Glenn Weiss. With Charles Schick, Veri John Hite, Will Rokos, Norma Jean Howland, Eliabeth Pressman, and Stacie Linards. Thursday through Saturday at 8 p.m., 12/12, 13, 14, 19, 20, 21; $10. Inner Fires production at **Theater at St. Clements**, 423 West 46th Street (595-0172).

BLOOD ON THE DINING-ROOM FLOOR—A Murder Myster: Adapted from Gertrude Stein's intriguing novella and directed by Barbara Vann; with a vocal and non-instrumental score by William Hellermann; through 12/15; Thursday through Saturday at 8 p.m., Sunday at 7 p.m.; $10 and $12. At the **Medicine Show,** 81 East Second Street (254-3566).

CANDIDA—A revival of George Bernard Shaw's comedy about the domestic turmoil caused when a young poet falls in love with a preacher's wife; directed by David Zarko. Kelly Champion has the title role, Steve Deighan is Morell, Steve Bittrich plays Marchbank.

Friday through Monday at 8 p.m.; through 12/16; $10; check for holiday changes. At the **Pulse Ensemble Theater**, 870 Sixth Avenue (213-0231).

CINDERELLA—A musical adaptation, by Norman Robbins, of the fairy tale, in English pantomime tradition, starring Melanie Wingart plus a cast of 10; music and lyrics by Dan Levy, Amy Powers; directed by Laura Fine. Wednesday–Saturday at 7, Wednesday and Saturday at 2, Sunday at 3; (phone for holiday sched.); $15–$24; 12/11–1/12/92. Riverside Shakespeare Co., **Playhouse 91**, 316 East 91st Street (831-2000).

A CHRISTMAS CAROL—The Dickens classic is presented in American sign language (with simultaneous translation into voiced English), staged for the sign language segment of the audience by Alfredo Corrado. 12/11, 12, 13, 14 at 8; 12/14, 15 at 2; $15. At the **Hudson Guild**, 441 West 26th Street (532-0994).

DARK OF THE MOON—Karen Wexler plays Barbara in a revival of Howard Richardson and William Berney's play, based on the ballad of *Barbara Allen*, and telling the story of a witchboy who fell in love with her; directed by Marc Geller; with a cast of 14. 12/11 through 15; Wednesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m., Sunday at 7 p.m.; $10. A Red Light District production at the **Theater Row Theater**, 424 West 42nd Street (279-4200).

A DOLL'S HOUSE—Henrik Ibsen's classic which examines and challenges the individual's need for control over her own life; translated by Rolf Fjelde; directed by Ludien Douglas. 12/11, 12, 13 at 8 p.m.; 12/13 at 2 p.m. and 8; 12/15 at 7; FREE! **Tisch School of the Arts,** Atlas Room, 111 Second Avenue (998-1921).

EAGLE OR SUN—Mexican playwright Sabina Berman's drama, directed by Amie Brockway, is an adaptation of an Aztec book representing the little-known account of the Spanish Conquest of Mexico in the early 1500s. It employs traditional Mexican masks, puppets, and music to relate the historic events. Featured in the cast are Doug Jewell, Joey Chavez, Maria Merullo, Ricky Genaro, Tera Mallen, and John DiLeo. Saturday at 8; Sunday at 2; through 12/29; $10. At the **Open Eye Theater,** 270 West 89th Street (769-4143).

FOOLS—Neil Simon's comedy, directed by Timothy Kelleher, tells of a village of eccentrics and their attempts to remove a 200-year-old curse that renders them "fools". 12/17–20; 1/1/92–1/18; $10. At the **Colony Theater**, 152 West 71st Street (595-0355).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday–Sunday at 8; $65. Participatory Theater production, **Il Sole**, 40 West 56th Street (696-8585).

HEATHEN VALLEY—Scott Sowers stars in a revial of Romulus Linney's play dealing with the people of his native Appalachian mountains; directed by James Houghton. Featured in the cast are Celia Howard, Jim Ligon, Richard Bowdin, Peger G. Morse, and Ann Sheahy. Through 12/22 at 8 p.m. A Signature Theater Company production at the **Kampo Cultural Center Theater,** 31 Bond Street (262-1647).

HELLO MRS. PRESIDENT—LaVern Baker plays the first black woman president of the U.S.A. in a comedy, book, music, lyrics, and directed by Phoebe Légère; choreographed by Tracy Mann. Thursday through Sunday at 7; $10; through 12/15. **Theater for the New City,** 155 First Avenue (254-1109).

HELLS OF DANTÉ—Harry Granick's political drama set in mid-20th century middle American about the machinations of a woman who tries to manipulate her husband upward; directed by Blair Park, with a cast of 6. Thursday–Saturday at 8, Sunday at 3; $5; through 12/15. **Morningside Players Theater,** 100 LaSalle Street, Broadway and 124th Street (865-2870).

INVASION OF THE OOOOGS—Eric Swirsky's science-fiction romp, directed by Filomena Riviello, about creatures from another planet; with original music by the rock band Idle Chatter. Every Monday and Tuesday at 8 p.m.; $5; through 12/30. At the **Courtyard Playhouse,** 39 Grove Street (841-0259).

IPHIGENIA IN TAURIS—A revival of one of Goethe's major plays, wherein Iphigenia's individual human heart becomes the center of gravity for the moral judgment of the play; directed by Gregorij H. von Leitis. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $10; through January. At the **Elysium Theater**, 204 East 6th Street (713-5478).

JUST A NIGHT OUT—Richard Turner and Susan Turner's musical set in the 50s in an Eastern U.S. industrial city. Tuesday–Saturday at 7:30 p.m., Saturday, Sunday at 3 p.m., Sunday at 7 p.m.; $20–$22.50. A Negro Ensemble Company production at the **Top of the Village Gate,** 160 Bleecker Street (475-5120).

LINE—Israel Horovitz's play, in its sixteenth year, about five people who want to be first in line, directed by Doug Lieth. Wednesday and Sunday at 9:30; $10. In repertory with Sonia Pilcer's *I-Land*, monologues in the Big Apple; Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West 13th Street (675-6677). ● ●

THE LONG CHRISTMAS DINNER—A revival of Thornton Wilder's play representing the Dinner marker for one family's growth and change over a 60-year span; directed by Brenda Lynn Bynum; with a cast of 12. 12/11 through 22; Wednesday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m.; $10. At the **Oasis Theater**, 230 East Ninth Street (673-3706).

LOTTO—*Experience the Dream*: Cliff Roquemore's play, which he also directed, centers on the effects winning the lottery has on 12 characters in an interracial cast surrounding a black family who learn that lots of cash doesn't necessarily solve all one's problems. Wednesday–Friday at 8, Saturday at 3 and 8, Sunday at 4; $8–$15; through 1/26/92. **Billie Holiday Theater**, 1368 Fulton Street, Brooklyn (1/718-636-0918).

LOVE, ART & FISHING—*A Survival Kit for the 90's*, consisting of one-act comedies written by Shel Silverstein and Dan Pausback, featuring in the cast Nelba Valenzuela, Catherine Biquard, David Unger, Peter Emshwiller, Dan Pusback, Andrea Gayle, and Alan Gillette. Through 12/14, nightly at 8 p.m.; $10. At the **Village Theater,** 133 West 22nd Street (614-9580).

LOVE. LOVE? LOVE!—Three plays about love in three generations, by Christopher Durang (1981), William Inge (1958), and Oliphant Downs (1913); directed by Aphrodite Clamar. The cast features Kleber Cardoso, Ana M. Soler, Hal Cohen, Celina Gray, and Tom Ellis. 12/11–13 at 8 p.m. Tom Cat production at the **Samuel Beckett**, 410 West 42nd Street (695-5429).

LOVE IN THE SHADOW OF THE UMBRELLA BAMBOO—Romanian emigré Oana-Maria Hock tells of a 100-year-old man who goes to a memory recording studio to have a special moment in this past recreated by a team of artist technicians. Wednesday through Saturday at 8 p.m., Sunday at 3 p.m.; $12; through 12/22. A Blue Heron Company production at the **Mazur Theater**, 555 East 90th Street (787-0422).

LYSISTRATA—A comic version of the Aristophanes play, directed by Mark McKenna, pokes fun at the battle of the sexes and the stupidity of war. Featured in the cast are Arija Bareikis, Renner Davis, Jessica Givelber, Gay Reed, Alice Palmer, Perry Levenson, Dina Rassias, Mark Lancaster, Ariane Smith, and Camille Wiedorn. $10; Thursday, Friday, and Saturday at 8 p.m.; run has been extended through 1/4/92. At the **CBGB Gallery Theater**, 313 Bowery (982-4052).

MAJOR BARBARA—Georbe Bernard Shaw's classic about the Salvation Army, which ponders how to solve the crime of poverty (and entertains you at the same time); directed by Lou Criss. 12/11, 12, 13, and 14, at 8 p.m.; 12/15 at 2 p.m. and 8 p.m.; FREE! Tisch School of the Arts, **Fixed Seat Theater**, 721 Broadway, 5th floor (998-1921).

NO CURE FOR CANCER—Dennis Leary's one-man show about death, disease, and eventual salvation. Wednesday–Saturday at 8:30; Friday and Saturday at 10:30 p.m.; Sunday at 7; $15–$18; through 1/4. **Actors' Playhouse**, 100 Seventh Avenue South (691-6226).

THE PRINCE AND THE PAUPER—Based on Mark Twain's charming story, this swashbuckling adventure has book, music, and lyrics all written by Lewis Hardee. Wednesday through Friday at 8 p.m., Saturday at 2 p.m. and 8 p.m.; through 12/14; $11 to $13. In the Main Hall Auditorium of **Wagner College**, 631 Howard Avenue, Staten Island (1/718-390-3259).

SINS & VIRTUES: PART I—Three one-acts directed by Melanie Sutherland. Alfred Tessier's *Backyard Bob*; Arnold Johnston and Deborah Ann Percy's *But If It Rage*; Nancy Dean's *Which Marriage?* 12/13 to 16; 20 to 23; Friday, Saturday, Monday at 7:30 p.m., Sunday at 2:30 p.m. $10. At **Musical Theater Works**, 440 Lafayette Street, 3rd floor (1/718-768-6110).

THE SLEEPY LAGOON—Georgina Reid's play is a supernatural murder mystery wherein two people are shipwrecked on a desert island with the ghost of one's spouse; directed by Ken Lowstetter. Featured in the cast are Kitty Sullivan, Eric Marshall, Chris O'Neill. Thursday through Saturday at 8 p.m., Saturday at 2 p.m., Sunday at 3 p.m.; $10; through 12/22. **29th Street Playhouse**, 212 West 29th Street (465-0575).

STARS—Kevin Brofsky's play about a youth with cerebral palsy determined to be an actor (played by Ken Mitchell, a young actor who *does* have cerebral palsy); directed by Rene Houtrides. Featured in the cast are Jane LeGrande, Estelle Ritchie, Herman Arbeit and Cornelia Mills. Friday and Saturday at 8 p.m., Saturday at 2:30 p.m.; $10; 12/20 through 1/11/92. At the **Ernie Martin Studio Theater**, 311 West 43rd Street, fifth floor (779-3051).

SUAVE SUCCUBUS or THE GHOST AND MR. TAYLOR—Clint Jefferies's sex farce of murder, intrigue, a haunted house and its unwitting inhabitants, and incubus; directed by Duane Mazey. Tuesday–Friday at 8; 12/10–1/24/92; $15. **Wings Theater Company**, on the lower level, 154 Christopher Street (627-2961).

THREE SHORT PIECES—*Break, Agnes, Eulogy for Mister Hamm* and *Lucky Nurse*, music pieces by Michael John LaChiusa, directed by Kirsten Sanderson. Tuesday through Saturday at 8, Sunday at 2 and 7 (Sat. mat 12/21 at 3); $5;. 12/11–22. **Playwrights Horizons Studio**, 416 West 42nd Street (279-4200).

TIMES SQUARE ANGEL—Written by and starring Charles Busch as a tough nightclub chanteuse in 1948 who is visited by an angel on Xmas Eve and given the opportunity to change her selfish ways. Thursday through Sunday at 8 p.m., Saturday at 10:30 p.m.; $10; through 12/15. Featured in the cast are Theresa Aceves, Arnie Kolodner, Kenneth Elliott, Ralph Buckley, and Yvonne Singh. **Theater for the New City,** 155 First Agenue (254-1109).

TO BE...OR KNOT—A selection of one-acters encompassing the lives of various writers: Robert Monticello's *Stage Fright*; Geralyn Horton's *Ex-Machina*; William Borden's *Hangman* and *Moving Letters*;Christopher Wood's *The Pact*. Through 12/23; phone for details. $10. **Impact Theater**, 612 8th Avenue (391-0418).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Wednesday–Sunday at 7, Saturday and Sunday at 2; phone for prices (279-4200). ● ●

TREMONT—Peter Chelnik's play of addiction, corruption, transcendence, taking place at a bar in the Bronx. Featured in the cast are Lorre Odom, Susan Vaughn, David Zayas, and John Plausse. 12/11, 12, 13, 14, at 8 p.m.; $10. **American Theater of Actors,** 114 West 54th Street (581-3044).

TROUBLEMAKERS—A triple bill—Leonard Melfi's splendid *Birdbath,* Larry Myers's *White Boys Can't Rap,* and Henry Wyatt's *I'm Alone, Honest*—is seen through 12/21, playing Saturday evenings only, at 8 p.m.; $5. In the 4th floor Studio Theater of **Real Theater**, 1026 Sixth Avenue, near West 38th Street (529-0103).

TWO BY LARRY MYERS—*Downtown Psychobroads*, directed by Brad Friedman. *Xmas a Go Go*, directed by Mike McKenzie Wills. Both plays run Thursday–Sunday at 8; $5; through 12/15. At the **Theater for the New City**, 155 First Avenue (254-1109).

VICTOR FRANKENSTEIN—A Gothic horror story adapted, directed by Terry O'Reilly from Mary Wollstonecraft Shelley's novel. Saturday and Sunday at 2 and 6 p.m.; $7.50; through 1/5/92. A Mabou Mines production at **Sideshows by the Seashore**, Coney Island Boardwalk at West 12th Street (1/718-372-5159).

THE VOICE OF THE PRAIRIE—Maureen Silliman, Tim Halligan, and Fred Burrell in John Olive's play concerned with the early days of radio, which it both celebrates and praises; directed by Richard Harden. Three actors play 7 roles as the story spans 1895 through 1923. Thursday–Saturday at 8, Sunday at 3; $12; through 12/15. Triangle production, **Church of the Holy Trinity,** 316 East 88th Street (860-7245).

YOU CAN'T TAKE IT WITH YOU—A revival of Kaufman and Hart's farce about a family of eccentrics who truly believe money and power are irrelevant; that happiness alone is essential; directed by Lee Gundersheimer, with a cast of 16. Thursday through Saturday at 8 p.m., Sunday at 3 p.m. and 7 p.m.; $10; through 12/22. At the **Avalon Repertory Theater**, 2744 Broadway at 105th Street (316-2668).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York* Magazine will be happy to advise you of their availability.

ART
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SOLOS

Madison Avenue and Vicinity

STUART DAVIS/GRAHAM NICKSON—Paintings and watercolors from all periods of his career/Figurative paintings. Through 12/21. Salander-O'Reilly, 20 E. 79th St. (879-6606).

HERBERT FERBER—Paintings and sculpture from the past ten years by this New York School artist (1906–1991); through 1/2. Knoedler, 19 E. 70th St. (794-0550).

OTTO FRIED—Metal reliefs; through 12/20. Moeller, 52 E. 76th St. (988-8483).

ALAN GLASS—Thirty-four assemblages and constructions from 1971 to 1991 that reflect the artist's Surrealist leanings; through 12/28. Bernard, 33 E. 74th St. (988-2050).

SU GROSS—Recent abstract paintings that combine fragmented passages of landscape with geometric shapes; through 1/15. The New York Academy of Sciences, 2 E 63rd St. (838-0230).

PETER HAYES—Works in laminated porcelain by a British ceramist; through 12/21. Graham, 1014 Madison Ave. (535-5767).

JORGE IMMENDORF—Drawings, paintings, and objects from the 1960s; through 12/21. Werner, 21 E. 67th St. (988-1623).

ROBERT M. KULICKE/BESSIE JAMIESON—Recent still-life paintings in frames designed and made by the artist/Jewelry designed in collaboration with Mr. Kulicke. Through 12/21. Davis & Langdale, 231 E. 60th St. (838-0333).

MARINO MARINI—Portraits on paper and sculptures of heads from the estate of the artist; through 12/20. Kent, 47 E. 63rd St. (980-9696).

PHILIP TAAFFE—Recent abstract paintings; through 1/11. Gagosian, 980 Madison Ave. (744-2313).

JESSICA TCHEREPNINE—Botanical watercolors; through 1/15. Shepherd, 21 E. 84th St. (861-4050).

CY TWOMBLY—Prints from the early 1950s through 1983; through 1/4. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

57th Street Area

ALEXANDER ARCHIPENKO—Sculptures from 1909 to 1954, in terracotta, bronze, and aluminum; through 12/28. Adler, 41 E. 57th St. (308-0511).

ARMAN—Recent works that transform the outward appearance of recognizable objects, such as bicycles or radios, through a processed manipulation of their surfaces; through 12/21. Del Re, 41 E. 57th St. (688-1843).

DONALD BAECHLER—Paintings from 1981–1982; through 12/21. Baron/Boisante, 50 W. 57th St. (581-9191).

RICHARD BAKER/CHARLES G. SHAW—New still-life paintings/Paintings from the 1930s and 1940s. Through 1/4. Washburn, 41 E. 57th St. (753-0546).

LOTHAR BAUMGARTEN—An installation of painted wall works and photographs and a book, all titled "Carbon"; 12/12–1/25. Goodman, 24 W. 57th St. (977-7160).

WILLIAM BECKMAN—Recent paintings of the female nude in a series titled "Dossier of a Classical Woman"; through 1/11. Steibel Modern, 32 E. 57th St. (759-5536).

JAKE BERTHOT—New paintings; through 12/21. McKee, 745 Fifth Ave. (688-5951).

CLAUDIO BRAVO—Meticulously rendered drawings of still life and figures; through 1/4. Marlborough, 40 W. 57th St. (541-4900).

WILLIAM DUNLAP—Narrative paintings of the American landscape and constructions; through 1/4. French, 24 W. 57th St. (247-2457).

DUNCAN HANNAH—Drawings that evoke memories of childhood; through 12/28. Tatistcheff, 50 W. 57th St. (664-0907).

JUHANNI HARRI—Assemblages made from junk and found objects by a Finnish artist; through 2/1/92. CICA, 724 Fifth Ave. (586-2422).

ROYCE HOWES/GWENN THOMAS—Paintings on paper that resemble constricted views of landscapes, still lifes, and portraits/Cibachrome photographs that rearrange existing architecture. Through 12/21. Borgenicht, 724 Fifth Ave. (247-2111).

EDWARD KOREN—Drawings, prints, and watercolors; through 12/21. Dintenfass, 50 W. 57th St. (581-2268).

SEYMOUR LIPTON—Drawings, maquettes, and sculpture from the last decade of his life; through 12/22. Babcock, 724 Fifth Ave. (535-9355).

AGNES MARTIN—Eight paintings executed during the past year; through 1/4. Pace, 32 E. 57th St. (421-3292).

ANA MENDIETA—Earth and body works from her "Silueta" series executed between 1973 and 1980, mainly in Mexico and Iowa; through 1/11. Lelong, 20 W. 57th St. (315-0470).

PATON MILLER/ADAM STRAUS—Paintings that depict daily life with gravity and humor/Paintings of industrial landscapes. Through 12/21. Haime, 41 E. 57th St. (888-3550).

ED MUSANTE—Images of primitive animals and figures in Japanese rice paper layered onto birch panel with casein, gouache, and powdered pigments; through 12/21. Schmidt-Bingham, 41 W. 57th St. (888-1122).

JOAN NELSON/DIANE ARBUS—New paintings that evoke a timeless and personal landscape/Photographs from her "Untitled" series, taken at a home for the mentally retarded during 1970–71. Through 12/28. Miller, 41 E. 57th St. (980-5454).

BEVERLY PEPPER—Cast-bronze wall reliefs; through 1/4. Emmerich, 41 E. 57th St. (752-0124).

PABLO PICASSO/LUCIEN CLERGUE—Drawings, prints, sculpture, and ceramics/Black-and-white and color photographs of the bullfight. Through 12/20. Krugier, 41 E. 57th St. (755-7288).

RUGGERO SAVINIO—New paintings that explore contemporary life in Italy, depicting images of figures in interior and landscape settings; through 1/18. Daverio, 41 E. 57th St. (826-4210).

TOM SLAUGHTER—Paintings, drawings, and prints of familiar objects on bright colored monochromatic backgrounds; through 1/8. Siegel, 24 W. 57th St. (586-0605).

DANIEL SPOERRI—Paintings from his "Background Landscapes" series, derived from a collection of paintings by a Munich copyist; through 12/31. Zabriskie, 724 Fifth Ave. (307-8492).

THEODOROS STAMOS—An overview of paintings by this Abstract Expressionist; 12/12–1/18. ACA, 41 E. 57th St. (644-8300).

JIM TOUCHTON/AMY SMITH—Paintings of landscapes and gardens in East Hampton/Still-life paintings that function as jigsaw puzzles. Through 1/4. Fischbach, 24 W. 57th St. (759-2345).

BILL TRAYLOR—Paintings of animals, people, abstract forms, and events on cardboard by this artist who was born into slavery in 1856 and began painting at the age of 82; through 1/11. Ross, 50 W. 57th St. (307-0400).

PATTY WARASHINA—Large-scale polychrome ceramic figurative sculptures; through 1/11. Drutt, 724 Fifth Ave. (974-7700).

EDWARD ZUCCA/MICHELLE HOLZAPFEL—Narrative furniture that comments on current social and political issues/Hardwood bowls. Through 1/4. Joseph, 745 Fifth Ave. (751-5500).

SoHo and TriBeCa

MILTON AVERY/THOMAS GEORGE—Monotypes from the 1950s/Pastel drawings executed at the pond and nature preserve at the Institute for Advanced Study in Princeton, New Jersey. Through 1/11. Snyder, 588 Broadway (941-6860).

LAURA BAIRD—An installation titled "Jonestown Carpet," that includes a needle-made carpet depicting an aerial view of the Jonestown, Guyana site as it appeared in 1978; through 12/28. Baer, 476 Broome St. (431-4774).

JOHN BALDESSARI/MARKUS RAETZ—Recent editions of photogravure and aquatint prints using Hollywood film stills/Prints using photogram and photogravure techniques. Through 1/5. Crown Point Press, 568 Broadway (226-5476).

GEORG BASELITZ—His recent "Zeitgeist" paintings that depict a stark, turbulent image rendered upside-down; through 12/21. Boone, 417 W. Broadway (431-1818).

JACQUES BEDEL—Recent works by an Argentinian artist, presented as part of "Art of the Americas: The Argentine Project"; through 1/4. Lipton, 67 Prince St. (925-7140).

JOHN BEERMAN—Paintings of trees in a series titled "The Sound of the Trees"; through 12/21. Lorence-Monk, 578 Broadway (431-3555).

ALAN BELCHER—Portraits of people living in emergency relief operation sites in Monrovia; through 12/28. Belcher, 476 Broome St. (431-4774).

LUIS BENEDIT—Recent works by an Argentinian artist, presented as part of "Art of the Americas: The Argentine Project"; through 1/4. Good, 532 Broadway (941-8066).

SEYMOUR BOARDMAN/HAYDN DAVIES—Abstract paintings that depict white planes broken by jagged lines of color/Reliefs and freestanding sculptures in metal; 12/14–1/25. Shapolsky, 99 Spring St. (334-9755).

RICHARD BOSMAN—Recent watercolors; through 12/18. Alexander, 59 Wooster St. (925-4338).

DANIEL BUREN/PEPE ESPALIU—An installation of situated works/Projects and works on paper. Through 12/21. Weber, 142 Greene St. (966-6115).

DAVID CABRERA—Watercolors, photographs, and a sculpture; through 12/23. 303, 89 Greene St. (966-5605).

HYUN SOO CHOI—Seven large-scale paintings; through 12/21. Thread Waxing Space, 476 Broadway (966-9520).

CHUCK CLOSE—Paintings completed between 1989 and 1991, depicting contemporary artists Eric Fischl, Judy Pfaff, William Wegman, and others; through 12/14. Pace, 142 Greene St. (431-9224).

LISA COLLADO—Collages; through 12/21. David, 594 Broadway (431-1015).

MARY COZENS-WALKER—Recent works; through 1/11. Staempfli, 415 W. Broadway (941-7100).

FORD CRULL—New paintings that depict layers of symbolic imagery; through 12/28. M-13, 72 Greene St. (925-3007).

JAMES DEWOODY/ROBERT GORDY—Figurative paintings that explore violence in American society as reflected in the national obsession with professional sports/Small-scale works on paper spanning his career from the 1950s until his death in 1986; 12/12–1/4. Roger, 136 Prince St. (966-4017).

TENNESSEE RICE DIXON/ZENA ZIPPORAH—Assemblages, collages, and books. Through 2/1. Granary Books, 568 Broadway (226-5462).

SEAN EARLEY—Paintings of New York scenes by a Texas-based artist; through 12/21. Bridgewater/Lustberg, 529 Broadway (941-6355).

LAUREN EWING—New sculpture; through 1/8. Brown, 23 Watts St. (219-1060).

DAN FLAVIN/HANS COPER—An installation of three fluorescent light wall works/Ceramic works from 1960s and 1970s. Through 12/21. Rubin Spangle, 395 W. Broadway (226-2161).

RUSSELL FLOERSCH—Recent abstract paintings; through 12/28. Stux, 155 Spring St. (219-0010).

GLORIA FRIEDMANN—New sculpture; through 12/21. Marcus, 578 Broadway (226-3200).

FRANZ GERTSCH—Large-scale woodcuts; through 12/21. Twining, 568 Broadway (431-1830),

NORBERTO GOMEZ/VICTOR GRIPPO—Sculptures that explore the contradictions of political and cultural life in Argentina, presented as part of "Art of the Americas: The Argentine Project"; through 1/9/Conceptual works, as part of the same project; through 1/25. Fawbush, 74 and 76 Grand St. (274-0660).

ANN HAMILTON—An installation titled "Malediction" that utilizes cloth, wine, dough, bowls, and casks; through 1/4. Louver, 130 Prince St. (925-9205).

RAOUL HAGUE—Six new sculptures carved from walnut, sycamore, cherry, and elm that relate to geological and other natural landscape forms; through 12/28. Lennon, Weinberg, 580 Broadway (941-0012).

JAMES HENNESSEY—Paintings of surreal environments that are reminiscent of Italian Renaissance paintings; through 12/21. Pearl, 420 W. Broadway (966-5506).

IAN HORNAK—New paintings; through 12/31. Perlow, 560 Broadway (941-1220).

MICHAEL HURSON—Paintings, drawings, and sculpture executed over the past 24 years; through 12/21. Cooper, 155 Wooster St. (674-0766).

JASPER JOHNS—Prints and related works from "The Seasons" series; through 1/4. Alexander Editions, 476 Broome St. (925-2070).

RONALD JONES—New works; through 12/21. Metro Pictures, 150 Greene St. (925-2027).

BEN KINMONT—His "Reciprocity" paintings; through 1/11. Gering, 476 Broome St. (226-8195).

IMI KNOEBEL—Recent abstract paintings; through 1/1. Gladstone, 99 Greene St. (431-3334).

JEFF KOONS—New works in various media, including silkscreened painting, and marble, glass, and polychromed wood sculptures; through 12/21. Sonnabend, 420 W. Broadway (966-6160).

WLODZIMIERZ KSIAZEK—Recent paintings; through 1/4. Gibson, 568 Broadway (925-1192).

STEPHEN LACK/LESLIE LERNER—Landscape paintings by both; through 1/4. Rosenberg, 115 Wooster St. (431-4838).

ALFRED LESLIE—Early figure paintings from his "Grisaille" series of 1962–67; through 12/21. Flynn, 113 Crosby St. (966-0426).

JODY LOMBERG—Paintings on knitted wool, slabs of marble, and aluminum mesh; through 1/11. Arena, 128 Wooster St. (226-1420).

HOWARD LONN—Paintings in which a single iconic subject, such as a figure, is set against a monochromatic, highly-textured background; through 1/4. 49th Parallel, 420 W. Broadway (925-8349).

CHRISTIAN MARCLAY—New works; through 1/31. Cugliani, 40 Wooster St. (966-9006).

DEBORAH MASTERS—A monumental hydrocal sculpture titled "World View" that comprises nine adult figures in procession, each one a psychological portrait of an individual known to the artist; through 12/21. Ledis-Flam, 584 Broadway (925-2806).

ANDREW MASULLO—Paintings of cats and dogs in a "paint-by-number" style; through 12/21. Fiction/nonfiction, 21 Mercer St. (941-8611).

BRUCE MCGREW/PAUL SHORE—Paintings that depict figures from ancient myths in lyrical, imaginary landscapes/New works. Through 12/21. Condeso-/Lawler, 76 Greene St. (219-1283).

GEORGE MOORE—Recent paintings; through 12/21. Plumb, 81 Greene St. (219-2007).

YASUMASA MORIMURA—Photographs in which the artist places himself in major works from Western art history; through 12/21. Luhring Augustine, 130 Prince St. (219-9600).

JIM MORPHESIS—Expressionistic figure paintings; through 1/4. Katzen, 475 Broome St. (966-4469).

KATHY MUEHLEMAN—Recent abstract paintings; through 12/21. Auchincloss, 558 Broadway (966-7753).

JAMES NARES—New works; through 12/28. Kasmin, 580 Broadway (219-3219).

LAURA NASH/ALEXANDER WILSON—Industrial forms that are lit from within/Paintings executed in shades of gray that serve as metaphors for waste disposal sites. Through 12/29. Theodore, 580 Broadway (274-8260).

ROSS NEHER/ANDREW YOUNG—Recent abstract paintings in a series titled "Concinnity"/Works on paper. Through 12/23. Beitzel, 102 Prince St. (219-2863).

HERMANN NITSCH—Drawings and paintings related to his performances; 12/16–1/16. Nolan, 560 Broadway (925-6190).

DAVID NYZIO—Recent mixed-media works; through 12/21. Postmasters, 80 Greene St. (941-5711).

GIULIO PAOLINI—Recent sculptures and collages; through 12/21. SteinGladstone, 99 Wooster St. (925-7474).

KATHERINE PARKER—Large abstract paintings from her "Stigmata" series; through 12/31. Foster Goldstrom, 560 Broadway (941-9175).

GARY PETRI—A memorial exhibition of abstract paintings; through 12/21. Donahue, 560 Broadway (226-1111).

MIGUEL ANGEL RIOS—Drawings and sculpted amulets; through 1/4. Cavin-Morris, 560 Broadway (226-3768).

MIRIAM SCHAPIRO—Collage works that are imaginary collaborations with Frida Kahlo; through 1/11. Steinbaum, 132 Greene St. (431-4224).

JULIA SCHER—An installation of surveillance equipment; through 12/21. Hearn, 39 Wooster St. (941-7055).

PETER SCHMERSAL—Small-scale paintings of landscape and still-life objects that reflect the artist's overall economy of means; through 1/18. Thorp, 103 Prince St. (431-6880).

RICHARD SERRA—A new large-scale steel sculpture and drawings; through 1/11. Gagosian, 136 Wooster St. (228-2828).

LINDA STOJAK—Abstract paintings; 12/14–1/16. Haller, 415 W. Broadway (219-2500).

BERNAR VENET—Three large-scale installation sculptures; through 1/4. Baghoomian, 555 Broadway (941-1410).

JACQUES VIEILLE—Sculptures that celebrate imaginary moments in the history of architecture; through 12/21. Shainman, 560 Broadway (966-3866).

WILLIAM WEGMAN—New paintings in which traces of imagery form a kind of personal and imaginary map; through 1/4. Sperone Westwater, 142 Greene St. (431-3685).

TOM WESSELMANN—Works from the 1960s through the 1980s, including paintings, drawings, and metal pieces; through 12/21. Davidson, 415 W. Broadway (925-5300).

NOLA ZIRIN—New paintings and assemblages; through 1/7. Kelly, 591 Broadway (226-1660).

Other

FRANK BOWLING—Selected paintings; through 1/18. Jennings, 219 E. 2nd St. (674-3939).

ARLAN HUANG/JULIANNE SWARTZ—Paintings that incorporate color laser copies of old photographs/Constructions of fetishistic interiors. Through 12/29. PS 122, 150 First Ave. (228-4150).

GERALD POUSSIN—An installation of furniture sculptures, carpets, theater sets, costumes, and posters; 12/12–1/26. Swiss Institute, 35 W. 67th St. (496-1759).

ARTHUR RACKHAM—Paintings, watercolors, and drawings by this English artist who illustrated *Grimm's Fairy Tales, Peter Pan, "Gulliver's Travels,* and other well-known books; through 2/19. Butler Library, Columbia University, W. 116th St. between Broadway and Amsterdam Ave. (854-2231), Mon.–Fri. 9–4:45.

FRANZ SCHWARZINGER—Paintings of figures in states of metamorphosis; through 12/20. Austrian Cultural Institute, 11 E. 52nd St. (759-5165).

ARTHUR SINGER—Paintings of birds from rain forest habitats; through 3/2. Central Park Zoo Gallery, 64th St. at Fifth Ave., in Central Park (861-6030), daily, 10–4:30.

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800). 19th- and 20th-century paintings by Bellows, Benton, Cassatt, Homer, Prendergast, Sargent; through 12/28.

BERRY-HILL—11 E. 70th St. (744-2300). "The Prowed Tower: Early Images of the Flatiron Building," with paintings, drawings, prints, and photographs by Coburn, Gleizes, Gropius, Hassam, Stieglitz, others; through 12/28.

CUDAHY'S—170 E. 75th St. (879-2405). Works by Basham, Day, Godbee, McNickle, Mendenhall, Wood, others; through 1/4.

ELYSIUM—28 E. 78th St. (628-2942). Christmas tree ornaments by Adams, Beckley, Colette, Lane, Norvell, Rand, Kosloff, Robinson, others; through 12/30.

HIRSCHL & ADLER—21 E. 70th St. (535-8810). "Six American Modernists," with works by Hartley, Lachaise, Nadelman, O'Keeffe, Sheeler, Storrs; through 1/4.

MARBELLA—28 E. 72nd St. (288-7809). 19th- and 20th-century paintings by Bricher, Clark, Hallowell, Reid, Wyant, others; through 1/18.

MARKS—1018 Madison Ave. (861-9455). An exhibition to benefit Act Up (AIDS Coalition to Unleash Power); through 12/21. See Cooper, under Group Shows, SoHo & TriBeCa.

SCULPTURE CENTER—167 E. 69th St. (879-3500). Through 12/24: "Emerging Sculptors 1991," with works by Albert, Costa, Rizzo, Semmes. Through 12/31: "Grief in an Age of Scientific Advance," an installation by Bill Beirne.

STONE—48 E. 86th St. (988-6870). Paintings and sculpture by Baribeau, Estes, Gibson, Inoue, Ludwig, Thiebaud, others; through 1/4.

YORK—21 E. 65th St. (772-9155). American still-life paintings by Carles, Demuth, Francis, Lucioni, Stella, Tiffany, others; through 1/11.

57th Street Area

DE NAGY—41 W. 57th St. (421-3780). "American Panorama," with works by Downes, Freilicher, others; 12/12–1/11.

FRUMKIN/ADAMS—50 W. 57th St. (757-6655). Recent bronze sculpture by Adams, Arneson, Breivik, Dill, Fay, Macdonald, Silver, Vital, Winters, others; through 12/31.

HEIDENBERG—50 W. 57th St. (586-3808). A benefit exhibition for God's Love We Deliver, Inc., with miniature works by Edelmann, Frank, Meadmore, Natkin, Rivers, others; through 12/28.

HERSTAND—24 W. 57th St. (664-1379). "New Latin American Painting," with works by Alfonzo, Elizondo, Galan, Gamarra, Kuitca, Palacios, Rios, Serrano, Vega; through 12/30.

I.B.M. GALLERY OF SCIENCE AND ART—590 Madison Ave. (745-6100), Tue.–Sat. 11–6. "The Pleasures of Paris: From Daumier to Picasso"; "Wisdom and Compassion: The Sacred Art of Tibet"; through 12/28.

JANIS—110 W. 57th St. (586-0110). "conceptual abstraction," with works by Bleckner, Diao, Dona, Heilmann, Komoski, Lasker, Levine, Nozkowski, Reed, Taaffe, Zinsser, others; through 12/21.

MIDTOWN PAYSON—745 Fifth Ave. (758-1900). Works by Baskin, French, Levine, Marsh, Prestopino, Shahn, others; through 1/5.

RAVAGNAN—41 E. 57th St. (223-1860). Works by artists who exhibit with the Kent Gallery in Kent, Connecticut; through 12/20.

ST. ETIENNE—24 W. 57th St. (245-6734). "Viennese Graphic Design: From Secession to Expressionism," with works by Hoffmann, Klimt, Olbrich, Schiele; through 1/11.

SACKS—50 W. 57th St. (333-7755). Works by artists of the Harlem Renaissance period and later; through 12/31.

SHEEHAN—41 E. 57th St. (888-4220). "American Lithography: 1860–1991," with works by Bellows, Cassatt, Homer, Johns, Marden, Pollock, Rauschenberg, others; through 1/18.

SOLOMON—724 Fifth Ave. (757-7777). Works by Chamberlain, Harris, Matta-Clark, Oppenheim, Serra, Smithson, Weiner; 12/12–1/11.

TILTON—24 W. 57th St. (247-7480). Works by artists working in Brooklyn, including Alexander, Arm, Birch, Durward, Gillespie, Ramirez-Jonas, Schiavo, Tiravanija, Tomaselli; through 12/21.

SoHo and TriBeCa

A/C PROJECT ROOM—580 Broadway (226-7271). "Shooter's Hill," with works by Boochever, Edelson, Jones, Leonard, Mosher, Silverthorne, others; through 12/19.

ALEXANDER—270 Lafayette St. (941-9094). "At the End of the Day," with works by Evans, Gonzalez-Torres, Fritsch, Morrison, Pittman, Rosen, Weems, Wool; through 12/21.

ART IN GENERAL—79 Walker St. (219-0473). "Dismantling Invisibility: Asian and Pacific Islander Artists Respond to the AIDS Crisis," with works by Abraham, Chu, Kentaro, Teraoka, others; "Close Scrutiny," with works by Amoroso, Cheng, DeGroot, Oji, Zlamany, others; "Hope Springs Eternal," window installation by Lynne Yamamoto; through 12/20.

ARTISTS SPACE—223 W. Broadway (226-3970). "Working," with installations by Bright & Gonchar, *Flint, Jacobsen, Kybartas, Millner; through 1/11.*

BLUM HELMAN WAREHOUSE—80 Greene St. (226-8770). Works by Banovich, Crewdson, Croak; through 12/28.

BRIET—558 Broadway (334-0433). "Domenikos Theotokopoulos: A Dialogue," with works by Ahearn, Applebroog, Delaney, Fischl, Gutierrez, Tacla, Wojnarowicz, others; through 1/25.

CERES—91 Franklin St. (226-4725). A benefit exhibition for Choice; through 12/27. See SoHo 20, under Group Shows, SoHo & TriBeCa.

COOPER—155 Wooster St. (674-0766). An exhibition to benefit Act Up (AIDS Coalition to Unleash Power); through 12/21. See Marks, under Group Shows, Madison Avenue & Vicinity.

COWLES—420 W. Broadway (925-3500). Drawings by Africano, Bates, Cobo, Dickson, Ferrer, Gianakos, Hammond, Williams; through 2/1.

EINSTEIN—591 Broadway (226-1414). "Beyond the Picturesque: Landscape on Paper," with works by Awalt, Bates, Freilicher, Murphy, Pearlstein, Wilson, others; through 12/21.

ERGANE—469 W. Broadway (228-9600). Works by Alexander, Francis, Haring, Kostabi, Warhol, Zuloaga, others; through 1/31.

HELANDER—415 W. Broadway (966-9797). Works on paper by Brown, Buck, Goodman, Heino, Lorenz, McKie, Merkin, Rubin, Scanga, Shapinsky, Slonem, Torreano, Weisbecker; through 1/11.

HENRY STREET SETTLEMENT—466 Grand St. (598-0400). Works by twelve contemporary artists from the Dominican Republic; through 12/30.

HOFFMAN—429 W. Broadway (966-6676). Works by Forstromm, Nice, Wolski; 12/14–1/8.

JAMISON THOMAS—588 Broadway (925-1055). Small-scale paintings and sculpture by Flechemuller, Lipski, Martin, Warhol, others; through 12/21.

KIND—136 Greene St. (925-1200). Drawings and paintings by ten artists who have lived for the past ten years at the Haus der Kunstler at Gugging, the State Institution for Psychiatry in Austria; through 1/4.

KLARFELD PERRY—472 Broome St. (941-0303). "Figures and Faces," with works by Ellis, Greene, Katz, Kunc, Mapplethorpe, Neel, Nuchi, Rivers, Sedaka, Unger; through 1/4.

KLEIN—594 Broadway (431-1980). "Trains II," with works by Casebere, Ericson & Ziegler, Ferrara, Mullican, McBride, others; through 1/18.

LEE—966-2676). "Ornament: (Ho Hum All Ye Faithful)," with holiday ornaments by 100 artists; 12/11–1/11.

MOLICA—379 W. Broadway (219-2244). Works by Davis, Pfaff, Langatta; through 1/15.

NEWBURG—580 Broadway (219-1885). "1969," with works by Acconci, Barry, Haacke, Hesse, Jenney, Johns, Nauman, Palermo, Smithson, Sonnier, others; through 12/21.

NOSEI—100 Prince St. (431-9253). Works on paper by Basquiat, Bowen, Ceccobelli, Kuitca, Mueller, Oppenheim, Rule, Schuyff, others; through 1/30.

P.P.O.W.—532 Broadway (941-8642). Works by Busto, Morris, Raymond, Silverman; through 12/21.

PRETTO—103 Sullivan St. (431-3041). Constructed black paintings by Allain, Kretschmer, Simons; through 12/21.

ROSEN—130 Prince St. (941-0203). Works by Brody, Hayes, Leonard, Pierson; through 12/21.

SERMAS—19 Greene St. (431-5743). "Figure Variations," with works by Aroujo, Barowitz, Brown, Ittner, Passlof, Salle, Shurtleff, Schactman, Wilder; through 1/4.

SOHO 20—469 Broome St. (226-4167). Benefit art exhibition for Choice; through 1/3. See Ceres, under Group Shows, SoHo & TriBeCa.

STAIB—8 Greene St. (941-5977). Works by artists who exhibit their work with The Bachelier-Cardonsky Gallery in Kent, Connecticut; through 1/25.

STARK—594 Broadway (925-4484). "Open Field," with works by Haynes, Heinrich, Kefalos, Maltz, Valentine; through 12/21.

STENDHAL—622–26 Broadway (505-1201). "True Love and Other Stories..." with works by Asher, Cutrone, Diodato, English, Mitrotti, Rolston, Tompkins, others; through 12/31.

TRENKMANN—189 Lafayette St. (274-8273). "Heaven," with works by De Palma, Diodato, Robertshaw, Slonem, Wides, others; through 1/8.

TWINING—568 Broadway (431-1830). Works by Benca, Gertsch, James; through 12/21.

WEISS—68 Laight St. (925-7313), Thur.–Sat. 12–6. "Earth Memories," with paintings and sculptures by Dent, Fine, Handorff, Lathrop, Martin, Raymond; 12/14–1/31.

WIMMER—560 Broadway (274-0274). Works by Byron, French, Miller, Solomoukha; through 12/31.

Z—382 W. Broadway (334-1932). Works by Arslan, Fleming-Deutschman, May, Wei; through 1/9.

Other

BARUCH COLLEGE—17 Lexington Ave. (387-1130). Northwest Coast Indian art and abstract paintings from the 1940s and 1950s by eight "Indian Space" artists, including Barnet, Barrell, Barrer, Busa, Daum, DeMott, Lewin, Wheeler; through 12/17.

GREY ART GALLERY & STUDY CENTER—33 Washington Place (998-6780). Photographs of actresses and prostitutes from the 1930s and 1940s by Yasuzo Nojima; window installation by Tomie Arai; through 1/11.

HOFSTRA UNIVERSITY—Hempstead, N.Y. (516-463-5474). Mon.–Fri. 10–4. "Marvelous Mona Show," curated Doug Hilson, with over 2000 images of Mona Lisa; through 1/15.

THE GALLERY, THREE ZERO—30 Bond St. (505-9668). "Paperworks," with works by Abrams, Batcheller, Berry, Gray, Hambleton, Nash, Pistolesi, Sigmund, others; through 12/21.

WHITE COLUMNS—154 Christopher St. (924-4212). "Casual Ceremony," with works by Friedman, Hayes, Hughes, Kinmont, Lukas, Matzko, Mott, Scanlin; in the White Rooms, works by Berkinblit, Bankemper, Hodges; 12/13–1/13.

PHOTOGRAPHY

ART DIRECTORS CLUB—250 Park Ave. South (674-0500). Photographs of the Montblanc Meisterstück fountain pen by 21 photographers, including Jude, Lichfield, Stebbings, others; through 12/13.

ZEKE BERMAN—Recent photographs that make use of specific and non-objective geometric forms; through 1/11. Lieberman & Saul, 155 Spring St. (431-0747).

ALISON BURNETT—Hand-colored black-and-white still lifes and portraits; through 1/5. Rice, 325 W. 11th St. (366-6660), Thu., Fri., Sat. 1–7, Sun. 1–6.

CAVIN-MORRIS—560 Broadway (226-3768). Photographs by Mexican photographers, including M. Bravo, L. Bravo, Iturbide, Meyer, Renoso, Vargas, others; through 1/4.

CULTURAL SERVICES OF THE EMBASSY OF FRANCE—972 Fifth Ave. (439-1400), Mon.–Fri. 9:30–5. "Plaisir du Photographe (The Photographer's Pleasure)," with works by Alekan, Donoso, Goldin, Lyon, Parr, Roux, Salgado, others; through 12/24.

DRAKE—50 W. 57th St. (582-5930). Photographs of New York scenes by Abbott, Devine, Evans, Feininger, Levitt, others; through 12/30.

MACDUFF EVERTON—Panoramic landscape photographs taken in Big Sur, Yosemite, Brooklyn, and other locations in the United States; through 1/4. Borden, 560 Broadway (431-0166).

GREENBERG—120 Wooster St. (334-0010). Photographs of New York City by Evans, Frank, Hine, Liepzig, Riis, others; 12/12–1/18.

EVELYN HOFER—Portraits of the people of Soglio, a small Swiss village; through 1/18. Witkin, 415 W. Broadway (925-5510.

STEPHENIE HOLLYMAN—Photographs of retired mariners taken at The Sailor's Snug Harbor in Sea Level, North Carolina; through 1/1. South Street Seaport Museum, 209 Front St. (669-9430), daily 10–5, free.

HORST—Platinum palladium photographs of nudes, still life, and plants from the past sixty years; 12/11–1/25. Staley-Wise, 560 Broadway (966-6223).

HOUK FRIEDMAN—1094 Madison Ave. (628-5300). "The Twentieth Century City: New York 1900–1990," with works by Bing, Frank, Hine, Kertesz, Strand, Weegee, others; through 1/4.

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. "Mountains: Sixty Years of Photographs by Bradford Washburn"; "Sheila Metzner 1991: A Retrospective"; through 2/2.

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. 11–8, Wed.–Sun. 11–6. $3.50; students and seniors $2. Through 2/16: "The Legacy of W. Eugene Smith: Twelve Photographers in the Humanistic Tradition."

MICHAEL KENNA—Photographs of landscapes in Czechoslovakia, his native England, and his current place of residence in the bay area of San Francisco; through 12/21. Van Eck, 420 W. Broadway (219-0717).

DAVID LACHAPELLE—Photographic tableaux collaged onto the gallery's walls; through 12/21. Liguori, 93 Grand St. (334-0190).

KEN LIGHT—Photographs that document the hardships of Mexican workers as they cross the border into the United States and make new lives for themselves in California; through 12/27. Chovnick, 39 E. 20th St. (529-8943).

O. WINSTON LINK—20" X 24" black and white photographs of the Norfolk and Western railroad taken between 1955–60; through 12/21. Danziger, 415 W. Broadway (226-0056).

LOWINSKY—575 Broadway (226-5440). Photographs by De Clercq, Herschel, Larsen, from the Graham Nash Collection; through 12/21.

MIDTOWN Y—334 E. 14th St. (674-7200), Mon.–Thu. 12–8, Sun. and Fri. 12–4, closed Sat. Photographs by Digiacomo, Duca, Heiser; 12/12–1/12.

INGE MORATH—Photographs of Russia taken since 1965; through 12/21. Berman-E.N., 138 Greene St. (431-1010).

PATRICK NAGATANI/HOLLY ROBERTS—New photographs that trace our atomic history through New Mexico/Painted photographs. Through 12/28. Baum, 588 Broadway (219-9854).

AARON SISKIND/RUTH THORNE-THOMSEN—Photographs from 1949–1961 that were sent as Christmas greetings/Large-scale black-and-white photographs of colossal statuary heads. Through 12/28. Miller, 138

Spring St. (226-1220).

WESSEL O'CONNOR—580 Broadway (219-9524). Physique photographs from 1950 through the 1960s; through 12/21.

GEORGE WOODMAN—Black-and-white photographs that combine art historical images, in a series titled "Museum Pieces"; through 1/11. Toll, 146 Greene St. (431-1788).

HARRY ZEITLIN/PHILIP LIEBERMAN—Photographs of the Pacific Northwest/Photographs that document the culture of old Tibet. Through 1/4. Urdang, 23 E. 74th St. (288-7004).

PERFORMANCE

LA MAMA ETC.—74A E. 4th St. (254-6468). Through 12/22, Wed.–Sun. at 7:30: Ping Chong's "Nosferatu—A Symphony of Darkness." Wed., Thu., Sun., $15; Fri. and Sat., $18. 12/12–14 at 10: "Milly's Road Show." $12.

P.S. 122—150 First Ave. (477-5288). 12/12–15, 12/19–22 at 8: Judith Jackson and the Thunderthigh Revue in "Huhbebah's House." $10. 12/14 at 11 p.m.: Penny Arcade and others in a benefit performance for Planned Parenthood of New York City. $15.

THE KITCHEN—512 W. 19th St. (255-5793). 12/12–15 at 8:30: Diviana Ingravallo in "Naked Women." Thu. and Sun., $12; Fri. and Sat., $15.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Thu., Sat.–Sun. 10 a.m.–5, Tue. and Fri. 10 a.m.–8. $4.50, seniors students $2, children under 12 free. Through 1/19: "Frank Lloyd Wright: Preserving an Architectural Heritage."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Sun.–Thu. 10 a.m.–5:45; Fri. and Sat. 10 a.m.–8:45. Suggested contribution $5; children $2.50. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 2/23: "Chiefly Feasts: The Enduring Kwakiutl Potlatch."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6 (Fri. until 8), Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 1/5: "Undercurrents in the Floating World: Censorship and Japanese Prints." Through 3/15: "Motifs and Meanings in Asian Art: Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Period Rooms . . . Williamsburg Murals . . . Through 2/28: "Quattrocento: Early Italian Panel Paintings." Through 12/30: "Recent Print Acquisitions." Through 12/29: "Objects of Myth and Memory: American Indian Art at The Brooklyn Museum." Through 1/5: "Sigmar Polke." 12/11–12/13: "Biomorphism and Organic Abstraction in 20th-Century Decorative Arts."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 12/30: "Africa Explores: 20th-Century African Art."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 8/30/92: "The Cooper-Hewitt Collections: A Design Resource."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Installation by Dan Graham. Through 5/31/92: "Brice Marden—Cold Mountain." Through 2/2/92: "Lawrence Weiner: Displacement." 393 W. Broadway, Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "Broken Kilometer." 141 Wooster St., Wed.–Sat. noon–6. Through 6/21/92: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Through 1/12: "Nicolas Lancret."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in spring of 1992.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., 11 a.m.–5, Thu. 11 a.m.–8, Fri. 11 a.m.–3. $4.50, seniors $3, children $1. Through 8/18/92: "Selections from the Jewish Museum's Collection." Through 2/18/92: "The Sigmund Freud Antiquities: Fragments from a Buried Past." Through 1/26: "From Expressionism to Resistance, Art in Germany 1909–1936: The Marvin and Janet Fishman Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 1/12: "Neo-Impressionism." Through 1/12: "Seurat." Through 8/30/92: "Flowers and Leaves: The Ottoman Pottery of Iznik." Through 6/28/92: "The Samuel Eilenberg Collection of Indian and Southeast Asian Sculpture." Through 1/15: "The Spanish Guitar." Through 1/5: "Resplendence of the Spanish Monarchy: Renaissance Tapestries and Armor." Through 2/23/92: "East Asian Lacquer: The Florence and Herbert Irving Collection." Through 2/16: "Stuart Davis, American Painter." Through 1/12: "Annual Christmas Tree and Baroque Neapolitan Creche." Through 3/15: "French Architectural and Ornament Drawings of the 19th Century." Through 1/31: "Picturing Africa: Photographs of the Zulu, 1870–1900." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 1/5: "Masterpieces of the Morgan Library."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 11:30 a.m.–7:30. Free. Through 1/1: "Swiss Folk Art: Celebrating America's Roots."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $4; seniors $4; Thu. 5–9 pay what you wish. Through 1/15: "Selections from the Drawings Collection." Through 12/31: "Tadao Ando." Through 12/31: "Pleasures and Terrors of Domestic Comfort." Through 1/7: "Dislocations." Through 1/7: "New Photography 7." Through 3/24: "Richard Serra: Afangar Icelandic Series." Through 3/24: "For 25 Years: Gemini G.E.L."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). $4; students and seniors $2 Through 2/16: "The Artistic New York of Louis Comfort Tiffany." Through 2/23: "The Committed Eye: Alexander Alland's Photography." Through 7/93: "Broadway! 125 Years of Musical Theater." Through 1/5: "Season's Greetings." Through 5/17/92: "Remember the Children: Daniel's Story."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/12/92: "Samuel F. D. Morse: A Bicentennial Tribute to the National Academy's Founder."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 12/29: "The Interrupted Life."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue., Wed., Fri., Sun. 11 a.m.–5., Thu. 11 a.m.–8. $4.50; seniors $3, children $1. Through 9/23/92: "Markers of Change: Documents of American History." Through 4/5/92: "While They Fought: The Home Front in New York City." Through 1/26: "Imagining the New World: Columbian Iconography."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Mon.–Wed. 11 a.m.–6, Thu.–Sat. 10 a.m.–6. Through 2/15: "Documents of Dissent." Through 1/4: "Revelations and Revolution: German Expressionist Prints and Books." Through 2/22/92: "King Arthur: Looking at the Legend." Through 3/7/92: "Edna St. Vincent Millay." **New York Library for the Performing Arts,** 40 Lincoln Center Plaza (870-1670), Mon. and Thu. 12–8, Wed. and Fri. 12–6, Sat. 10–6. Through 1/4: "The Theaters of Lucille Lortel." Through 2/17/92: "Carl Michel: Design for the Ballet."

PARRISH ART MUSEUM—25 Job's Lane, Southampton, L.I. (516-283-2118). Mon., Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2. Through 2/2/92: "Malcolm Morley: Watercolors."

P.S. 1 MUSEUM—46-01 21st St., Long Island City, N.Y. (718-784-2084). Wed.–Sun. 12–6. Suggested donation $2. Through 2/9/92: "Dennis Oppenheim: And the Mind Grew Fingers."

QUEENS MUSEUM OF ART—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 12/29: "Fragile Ecologies: Artists' Interpretations and Solutions." Through 12/20: "Kenny Scharf's Closet No. 9." Through 2/2/92: "Mel Chin: Viewpoints."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830). 12/11–12/20: "From Pineapples to Pine Trees: Christmas Through the 19th Century."

WAVE HILL—675 W. 252 St., Bronx (549-3200). Daily 10 a.m.–5:30, Wed. till dusk, Sun. till 7. Through 3/1: "Abstracting the Landscape: The Artistry of Landscape Architect A.E. Bye."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Calder's Circus." . . . Through 2/2/92: "Celebrating Calder." Through 1/5: "American Life in American Art: Selections from the Permanent Collection, 1950–1990." Through 3/1/92: "Alexis Smith." Through 12/29: "New Directions in Holography." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 12/30: "Painted Forms: Recent Metal Sculpture." Through 2/8/92: "Ellen Driscoll: The Loophole of Retreat." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Through 12/28: "Immaterial Objects." **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 2/14/92: "Between Mondrian and Minimalism: Neo-Plasticism in America."

AUCTIONS

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 12/14 at 10 a.m.: "Important Architectural Designs and Commissions, Including Arts and Crafts." On view from 12/7. 12/14 at 1: "Important 20th-Century Decorative Arts, Including Works by Tiffany Studios." On view from 12/7. 12/16 at 10 a.m.: "Collectibles and Entertainment Memorabilia." On view from 12/14. 12/16 at 2: "Antique Toys, Property of Mint & Boxed." On view from 12/14.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 12/12 at 10 a.m. and 2: "Antique & Fine Jewelry." On view from 12/7. 12/16 at 1: "Art Nouveau, Art Deco, and Arts & Crafts." On view from 12/14. 12/17 at 2: "English & Continental Furniture, Paintings, Decorative Objects, and Rugs." On view from 12/14.

DOYLE—175 E. 87th St. (427-2730). 12/11 at 10 a.m.: "Important Estate Jewelry." On view from 12/7. 12/11 at 7: "Annual Christmas Gifts Auction." On view from 12/7. 12/12 at 10 a.m.: "Old Master, Modern, and Contemporary Prints." On view from 12/7. 12/12 at 2: "Books & Autographs." On view from 12/7.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 12/11 at 10:15 a.m. and 2: "Rugs & Carpets." On view from 12/7. 12/11 at 10:15 a.m. at 2: "Important Jewelry." On view from 12/7. 12/12 at 10:15 a.m. and 2: "Moore Collection," followed by "Antiquities." On view from 12/7. 12/12 at 10:15 a.m. and 2: "Books & Manuscripts." On view from 12/7. 12/13 at 10:15 a.m.: "Antiquities." On view from 12/7. 12/13 at 2: "Russian and Vertu." On view from 12/7. 12/14 at 10:15 a.m. and 2: "Animation Art." On view from 12/11. 12/17 at 10:15 and 2: "Collectibles." 12/17 at 2: "Rock-n-Roll." On view from 12/14.

SWANN—104 E. 25th St. (254-4710). 12/12 at 10:30: "Modern Literature." On view from 12/7.

MUSIC AND DANCE

COMPILED BY STEPHEN DUBNER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (875-5050); Avery Fisher Hall (875-5030); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden and The Paramount, Seventh Ave. at 33rd St. (465-6741).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, December 11

CENTENNIAL TRIBUTE TO RICHARD TAUBER—Concert celebrating the Austrian tenor, featuring Jarmila Novotna, Marta Eggerth, Evelyn Laye, Alfredo Kraus, Robert Merrill, Humbert Lucarelli, Sherrill Milnes, Eugenia Zukerman, others. With the Richard Tauber Festival Orchestra, Victor Symonette conductor; emcee Marcel Prawy. Carnegie Hall at 8. $25–$100.

CHAMBER MUSIC AT THE Y—Violinists Jaime Laredo and Ida Kavafian, violists Michael Tree and Steven Tenenbom, cellist Sharon Robinson, flutist Paula Robison, clarinetist Harold Wright. By Mozart: Flute Quartet in A, K. 298; String Quintet in C, K. 515; Flute Quartet in G, K. 285a; Clarinet Quintet in A, K. 581. 92nd Street Y at 8. $20, $25.

NATIONAL CHORAL COUNCIL—A sing-in of Handel's *Messiah*. Avery Fisher Hall at 7:30. $17–$45.

APOLLO ENSEMBLE, John Hsu conductor. The original-instruments ensemble in its N.Y. debut. All-Haydn program. Merkin Concert Hall at 8. $15.

NEW YORK VIRTUOSI CHAMBER SYMPHONY, Kenneth Klein conductor; pianist Elaine Comparone. Raoul Pleskow's *Essay on Quatrains* (world premiere); works by Mozart, Beethoven, Morton Gould. Miller Theatre, Broadway and 116th St. (854-7799), at 8. $16.

JULIE WILSON, vocalist; with pianist William Roy. Songs of Noel Coward and Cole Porter. Kaufman Theater, 534 W. 42nd St. (279-4200). Through 12/31: Mon., Wed–Fri. at 8; Sat. at 5 and 8; Sun. at 3. $25.

MOODY BLUES—The Paramount at 8. $22.50–$60.

MANUEL BARRUECO, classical guitarist. Uris Auditorium, Metropolitan Museum of Art, at 7. $15.

BOYS CHOIR OF HARLEM—Spirituals, classics, contemporary choral works. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 6:30. Free.

ZEPHYRUS, vocal quintet. Medieval to contemporary Christmas music. Retreat House of the Redeemer, 7 E. 95th St. (289-0399), at 7:30. $10; reserve.

JUILLIARD CONCERTS IN THE GARDEN—Caccia String Quartet. Works by Mendelssohn, Bartok. IBM Garden Plaza, Madison Ave. and 57th St., at 12:30. Free.

GENE BERTONCINI, jazz guitarist. Saint Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

Thursday, December 12

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor. By Mozart: March, K. 239; "Haffner" Serenade; Schumann's Symphony No. 2. Avery Fisher Hall at 8. $10–$50.

JUNE ANDERSON, soprano. With pianist Steven Blier. Works by Rossini, Liszt, Turina, Debussy, Bernstein, Barber, Rorem. Carnegie Hall at 8. $12–$45.

CONCORDIA, Marin Alsop conductor. "Musical Christmas party" featuring Judy Kaye, Len Cariou, Jerry Orbach, David Green. Alice Tully Hall at 8. $20, $25.

MSM CHAMBER SINFONIA, Glen Cortese conductor. Alexander Goehr's *Romanza*. The composer also participates in a symposium. John C. Borden Auditorium, Manhattan School of Music, Broadway and 122nd St. (749-2802), at 3. Free.

YI CHOLSU, tenor. Weill Recital Hall at 8. $15.

BARBARA HELD, flutist. New works by various composers. Merkin Concert Hall at 8. $10.

RIVERSIDE CHORAL SOCIETY—Haydn's *Lord Nelson Mass;* works by Mozart. With the Eighteenth Century Orchestra, Patrick Gardner conductor. Miller Theatre, Broadway and 116th St. (854-7799), at 8. $10.

DUKE ELLINGTON RETROSPECTIVE—The American Jazz Orchestra with saxophonist Frank Morgan. Great Hall at Cooper Union, Third Ave. and 7th St. (353-4196), at 8. $20.

FLIP PHILLIPS, saxophonist/**MILT HINTON,** bassist. "Highlights in Jazz." Pace Downtown Theatre, 3 Spruce St. (346-1715), at 8. $12.

HAROLD LEWIN, pianist. Works by Bergman, Elias Tannenbaum (world premiere), Stravinsky, Bracali. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $8.

LADYGOURD SANGOMA—"Drumming with Body and Gourd." Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $12.

DMITRI RATSER, pianist. Works by Petrarca, Rakhmaninov. Steinway Hall, 109 W. 57th St. (246-1100), at 6:30. Free; reserve.

SONATENABEND—Juilliard students perform three incomplete Mozart sonatas. Paul Hall, 60 Lincoln Center Plaza (769-7406), at 6. Free.

RUTH LAREDO, pianist; with violinist Carmit Zori, cellist Julia Lichten. Tchaikovsky's Piano Trio in A Minor. St. Paul's Chapel, Broadway and Fulton St. (602-0747), at noon. $2.

BARGEMUSIC—Violinist Ik-Hwan Bae, pianist Stephanie Brown, cellist Ronald Thomas. Martinu's Duo for Violin and Cello; Beethoven's Sonata for Piano in C-sharp Minor No. 2, Op. 27, "Moonlight"; Schubert's Piano Trio in E-flat Major, D. 929. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, December 13

EMMANUEL AX, pianist/**YO-YO MA,** cellist. Beethoven's Seven Variations on "Bei Mannern" for cello and piano, Op. 158; Brahms's Sonata No. 1 in E Minor, Op.38; Bernstein/Ma's Sonata for Clarinet and Piano; Chopin's Sonata in G Minor, Op. 65. Avery Fisher Hall at 8. $17–$35.

NEW YORK PHILHARMONIC—See 12/12. Today at 11 a.m. Pre-concert Mozart recital by a New York Philharmonic Ensemble, at 10. At 9:30: pre-concert lecture in Lincoln Center Library; $10.

NEW YORK POPS, Skitch Henderson conductor. With the Handel Society of Dartmouth College. "Christmas With the Pops." Carnegie Hall at 8. $12–$50.

BEAUX ARTS TRIO—Pianist Menachem Pressler, violinist Isidore Cohen, cellist Peter Wiley; guest violist Michael Tree. Brahms's Piano Quartet in A, Op. 25; Mendelssohn's Trio in D Minor, Op. 66. Metropolitan Museum of Art at 8. $25.

DELORES ZIEGLER, mezzo-soprano. With pianist Massimiliano Murrali. Works by Schumann, Brahms, Wolf, Mozart, Copland. Weill Recital Hall at 8. $18.

THE CHRISTMAS REVELS—Music, dance, theater, carol-singing in Gaelic and English in celebration of the winter solstice. Bagpipes, Highland dancing, more. Symphony Space at 8. $15–$30.

JUILLIARD CHAMBER CONCERT—Works by Lutoslawski, Fein. Alice Tully Hall at 8. Free; reserve.

GUNS N' ROSES—Madison Square Garden at 8. $22.50, $25.

HANDEL'S MESSIAH—Cathedral of St. John the Divine combined choirs. Amsterdam Ave. and 113th St. (662-2133), at 7:30. $12, $18.

MANNY OQUENDO AND LIBRE—Traditional and new salsa music. Great Hall, Cooper Union, Third Ave. and 7th St. (691-9510), at 8. $7.

JUDY NIEMACK, jazz vocalist/**KENNY BARRON,** pianist. New School Auditorium, 66 W. 12th St. (229-5690), at 6. $10.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Glen Cortese conductor. With flutist Bradley Garner. Works by Barber, Mozart, Brahms. Trinity School, 101 W. 91st St. (741-0011), at 8. $10.

NEW AMSTERDAM SINGERS, Clara Longstreth conductor. Works by Randall Thompson, Mendelssohn, Britten, Gabrieli. St. Ignatius Episcopal Church, West End Ave. and 87th St. (662-6523), at 8. $12.

LADYGOURD SANGOMA—See 12/12.

BILLY BANG, violinist. Slave songs. Roulette, W. Broadway and White St. (219-8242), at 9. $7.

MAUREEN McDERMOTT, cellist. With pianist Anne-Marie McDermott. Works by Beethoven, Ginastera, Prokofiev. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

ANNE PRICE/MARILYN MALTZER, folk duo. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $6.

BROOKLYN PHILHARMONIC ORCHESTRA, Dennis Russell Davies conductor/harpsichordist. With soprano Roberta Alexander. Arvo Part's *Festina Lente* (U.S. premiere); Strauss's *Four Last Songs for Soprano and Orchestra;* Bach's "Brandenburg" Concerto No. 5 in D Minor. BAM Opera House, 30 Lafayette Ave., Brooklyn (718-636-4100), at 8. $12–$25.

Saturday, December 14

NEW YORK PHILHARMONIC—See 12/12.

MASTERWORK CHORUS AND ORCHESTRA, David Randolph conductor. Handel's *Messiah*. Carnegie Hall at 8. $13–$30.

NEW YORK POPS—See 12/13. Today at 2.

BEAUX ARTS TRIO—See 12/13.

ERI KANG, pianist. Weill Recital Hall at 5:30. $13.

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MUSIC & DANCE

JAIME FIDER, pianist. Works by Scarlatti, Debussy, Chopin, others. Weill Recital Hall at 8:30. $12.

NORBERT KRAFT, guitarist. Works by Paganini, Ponce, Albeniz, R. Murray Schafer (N.Y. premiere). Merkin Concert Hall at 8. $15.

CABARET ON CARNEGIE HILL—Vocalist Helen Schneider, pianist Bruce Coyle. Songs from *Cabaret, Ghetto,* and by Porter, Sondheim, Weill, Ellington. 92nd Street Y at 8. $25.

BRUCE COCKBURN/SAM PHILLIPS, singer-songwriters. Town Hall at 8. $20, $22.50.

THE SPINNERS—Apollo Theatre, 253 W. 125th St. (749-5838), at 7 and 11. $20–$30.

CHRISTMAS SAMPLER—Including Vaughan Williams's *Fantasia on Christmas Carols.* Cathedral of St. John the Divine combined choirs. Amsterdam Ave. and 113th St. (662-2133), at 7:30. $12, $18.

NOVA CHAMBER ENSEMBLE—With the Lysenko String Quartet. Works by Mozart, Shostakovich, Oleh Kyva, Martinu, Carlos Rausch. Ukrainian Institute of America, 2 E. 79th St. (772-2884), at 8. $10.

GREGG SMITH SINGERS—"Mozart and Christmas." Works by Mozart, Smith, Gould. St. Peter's Church, Lexington Ave. and 54th St. (874-2990), at 8. $15.

STONEWALL CHORALE—Puccini's *Messa di Gloria;* other a cappella works. Haft Auditorium, Fashion Institute of Technology, 227 W. 27th St., at 8. $12, $15.

THE CHRISTMAS REVELS—See 12/13. Today at 3 and 8.

LADYGOURD SANGOMA—See 12/12.

EUGENIA ZUKERMAN, flutist. With soprano Beverly Hoch, bassoonist Leonard Hindell, pianist Dennis Helmrich. Works by Handel, Beethoven, others. Brooklyn Center for the Performing Arts, Brooklyn College, one block from junction of Flatbush and Nostrand Aves. (718-434-1900), at 8. $17–$24.

BROOKLYN PHILHARMONIC ORCHESTRA—See 12/13.

GRACE CHORAL SOCIETY, Natalia Rom conductor. With the Haydn-Mozart Chamber Orchestra. Vivaldi's *Magnificat* and *Gloria.* Grace Church, 254 Hicks St., Brooklyn Heights (718-768-6018), at 7:30. $10.

Sunday, December 15

VIENNA CHOIR BOYS, Stephan Aichinger conductor. Four pieces from Purcell's *Come Ye Sons of Art;* Heiller's *Ave Maria;* Britten's "Gloria" from *Missa Brevis* in D, Op.63; Mozart's *Missa Brevis* in B-flat, K. 275; Mozart's *The Caliph's Goose,* K. 422; traditional Christmas carols. Carnegie Hall at 7:30. $12–$45.

NEW YORK CHORAL SOCIETY, Robert DeCormier conductor. Holiday concert with special guests **Peter, Paul and Mary.** Avery Fisher Hall at 8. $10–$40.

MASTERWORK CHORUS AND ORCHESTRA, David Randolph conductor. Handel's *Messiah.* Carnegie Hall at 2:30. $13–$30.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, Fred Sherry conductor. With soprano Lisa Saffer, flutist Ransom Wilson, oboist Stephen Taylor, violinist Ani Kavafian, others. Works by Fasch, Debussy, Vivaldi, Mozart, Strauss, Bach. Alice Tully Hall at 5. $24.

GIORA FEIDMAN, clarinetist and basset-horn player; with guitarist Adam Rogers; double-bassist Tony Falanga. Merkin Concert Hall. At 3: "Gershwin & The Klezmer." At 7: "Spiel, Klezmer, Spiel." $18 each.

ILANA VERED, pianist. Etudes by Chopin, Laderman (world premiere), Lavare Levy, Moszkowski, Schumann, Saint-Saens. 92nd Street Y at 3. $12.50, $15.

JOHN DRESSLER, hornist; with pianist Marie Taylor. Works by Arnold Cooke, Albinoni, Joseph Baber (world premiere). Weill Recital Hall at 5:30. $5.

QUEEN'S OWN HIGHLANDERS—With The Band of the Coldstream Guards. Works range from popular marching pieces to traditional British and Scottish music. Madison Square Garden at 1:30. $15–$35.

THE CHRISTMAS REVELS—See 12/13. Today at 1 and 5.

ST. GEORGE'S CHORAL SOCIETY—Candlelight service, with anthems by Palestrina, Howells, Willan, others. St. George's Church, 209 E. 16th St. (460-0940), at 4. $50 for reserved seats; $10 at the door.

METROPOLITAN GREEK CHORALE, George Tsontakis conductor. Candlelight Christmas concert. Church of the Annunciation, West End Ave. and 91st St. (724-2070), at 6. $15–$100.

PARTITA ENSEMBLE—Works of Mozart, Charles Loeffler, Lutoslawski, Krzystof Penderecki. Kosciuszko Foundation, 15 E. 65th St. (772-4448), at 2:45. $12.

ASCENSION MUSIC CHORUS AND ORCHESTRA, Dennis Keene conductor. Works by Vivaldi, Carissimi, Bach. Church of the Ascension, Fifth Ave. and 10th St. (254-8553), at 8. $15.

"BENDING TOWARDS THE LIGHT . . . A JAZZ NATIVITY"—St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 5. $12.

NEW YORK TRUMPET ENSEMBLE, Mark Gould conductor. St. Paul's Chapel, Broadway and Fulton St. (602-0768), at 4. $10.

CENTRAL CITY CHORUS, Charles Pilling conductor. Christmas music by Britten, Distler, Pinkham. Central Presbyterian Church, Park Ave. and 64th St. (838-0808), at 7. $10.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor. Handel's *Messiah.* Washington Irving High School, Irving Pl. and 16th St. (969-0197), at 3. $10.

ALPHEOUS CHAMBER BRASS—Works by Purcell, Vaughan Williams, others. Church of the Holy Trinity, 316 E. 88th St. (289-4100), at 5:30. $10.

LADYGOURD SANGOMA—See 12/12. Today at 3.

CORNERSTONE CHORALE, Patrick Gardner conductor. *Messiah* "sing." Our Savior's Atonement Church, Bennett Ave. and 187th St. (923-5757), at 3. $7.

JODY CERRONE, soprano; with pianist Daniel Stroup. Works by Cilea, Debussy, others. West Park Church, Amsterdam Ave. and 86th St. (595-5880), at 4. Free.

NEW YORK TREBLE SINGERS, Virginia Davidson conductor. Christmas carols and Chanukah songs. Fifth Avenue Presbyterian Church, Fifth Ave. and 55th St. (496-0094), at 2. Donation.

RIVERSIDE CHOIR—With the Riverside Handbell Choir. Candlelight carol service. Riverside Church, RSD and 122nd St. (222-5900), at 4 and 6:30. With carillon recitals by Joseph C. Davis, at 3 and 5:45. Free.

NEW AMSTERDAM SINGERS—See 12/13. Today at 4.

BROOKLYN PHILHARMONIC ORCHESTRA—See 12/13. Today at 3.

BARGEMUSIC—See 12/12. Today at 4. $18.

GRACE CHORAL SOCIETY—See 12/14. Today at Old First Church, Seventh Ave. and Carroll St., Park Slope, Brooklyn (718-768-6018), at 4. $10.

Monday, December 16

ANDRE WATTS, pianist. Mozart's Rondo in A Minor, K. 511; Beethoven's Thirty-two Variations in C Minor, Op. 191; Debussy's *Children's Corner;* Chopin's Fantasia in F Minor; works by Schubert and Liszt. Carnegie Hall at 8. $27, $40.

JUPITER SYMPHONY, Jens Nygaard conductor; featuring clarinetist Charles Neidich. Weber's Clarinet Concerto; works by Schumann, Mozart, Ponchielli. Alice Tully Hall at 8. $10–$20.

GERALD BUSBY, pianist-vocalist. New works by the performer. Weill Recital Hall at 8. $20.

NEW YORK CHORAL SOCIETY—See 12/15.

JOY IN SINGING AWARD RECITAL—With soprano Lauren Wagner, pianist Frederick Weldy. Art songs of Brahms, Wolf, Strauss, Gershwin, Laitman (world premiere), others. Merkin Concert Hall at 8. $10.

"BENDING TOWARDS THE LIGHT . . . A JAZZ NATIVITY"—See 12/15.

MANNES CHAMBER SINGERS, Amy Kaiser conductor. Works by Bach, Byrd, Zimmermann, Warlock. Mannes College of Music, 150 W. 85th St. (580-0210), at 8. $10.

WEST VILLAGE CHORALE, Gwen Gould conductor. Sing-in of Handel's *Messiah.* Church of St. Luke in the Fields, 487 Hudson St. (718-499-6313), at 7:30. $10.

CARMELA BRUNO, soprano. Italian art songs, arias, Christmas medleys. Mark Goodson Theater, 2 Columbus Circle (841-4117), at 12:30. Free.

TAKEO SAKASHITA, keyboardist. Holiday music. Yamaha Communication Center, 142 W. 57th St. (265-1111), at 1. Free.

Tuesday, December 17

MUSICA SACRA, Richard Westenburg conductor; with soprano Jeanne Ommerle, tenor Vinson Cole, countertenor Derek Lee Ragin, baritone David Arnold. Handel's *Messiah*. Carnegie Hall at 8. $12–$60.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 12/15. Tonight at 7:30.

SEMYON FRIDMAN, cellist; with pianist-harpsichordist Jon Klibonoff, harpist Marie-Pierre Langlamet, others. Works by Bach, Rakhmaninov, Spohr, Schubert. Merkin Concert Hall at 2. $8.

"BENDING TOWARDS THE LIGHT . . . A JAZZ NATIVITY"—See 12/15.

HARLEM SCHOOL OF THE ARTS CHOIR and **WYNTON MARSALIS,** trumpeter. Holiday songs, works from Marsalis's Christmas records. WFC Winter Garden, between the Hudson River and West St., between Vesey and Liberty Sts. (945-0505), at 6:30. Free.

MUSICA VIVA, Walter Klauss conductor. Sing-in of Handel's *Messiah*. All Souls Church, Lexington Ave. and 80th St. (794-3646), at 7:30. $12.50.

LINDA RUSSELL, hammered-dulcimer player. Early-American Christmas pieces. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 6. $5.

CARMAGNIOLE BRASS QUARTET—Holiday music. Yamaha Communication Center, 142 W. 57th St. (265-1111), at 1. Free.

ENGLISH PERFORMING ARTS ENSEMBLE, Graham Lea-Cox conductor. "A Victorian Christmas." Fulton Ferry Landing, Brooklyn (718-624-1850), at 7:30. $15.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. Tickets: Mon.–Thur. $19–$125; Fri., Sat. $20–$125. 12/9 at 8: Verdi's *La Traviata*, Fiore conducting; Studer, Kraus, Chernov, Bybee, Vaughn, Fitch, Capecchi. 12/10 at 8: Mozart's *Die Entfuhrung aus dem Serail*, Levine conducting; Devia, Kilduff, Heilmann, Laciura, Salminen, Castel. 12/11 at 8: Mozart's *Idomeneo*, Levine conducting; Vaness, Upshaw, Mentzer, Ben Heppner (debut), Kazaras, Horton Murray, Courtney. 12/12 at 8: *La Traviata;* same as 12/9. 12/13 at 8: Verdi's *Aida*, Saccani conducting; Mitchell, Toczyska, Bartolini, Morris, Plishka, Wells. 12/14 at 1 (note time): *Die Entfuhrung aus dem Serail;* same as 12/10. 12/14 at 8: *Idomeneo;* same as 12/11. 12/16 at 8: *Aida;* same as 12/13. 12/17 at 8: *Idomeneo;* same as 12/11.

Amato Opera

AMATO OPERA HOUSE—Through 12/31: *La Boheme,* by Puccini. Tickets: $15. Anthony Amato, artistic director. 319 Bowery (228-8200). 12/14 at 7:30; 12/15 at 2:30.

Other

BROOKLYN LYRIC OPERA—Bizet's *Carmen*, Per Brevig conducting. Hirsch Hall, Temple Ansche Chesed, West End Ave. and 100th St., Manhattan (718-837-1176). 12/14 at 8; 12/15 at 2. $15.

DANCE THEATER WORKSHOP—World premiere of *The Watchtower*, "an opera-oratorio based on that great epic of our time, the Nightly Newscast." Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 12/17–12/21 at 8; 12/22 at 3. $12.

DICAPO OPERA THEATRE—Menotti's *Amahl and the Night Visitors*. Child-oriented performance. St. Jean Baptiste Church, 184 E. 76th St. (288-5082). 12/12–12/13 at 7; 12/14–12/15 at 3 and 6. $25; $10 for children.

ENSEMBLE FOR EARLY MUSIC—*Herod and the Innocents.* Church of St. Ignatius Loyola, Park Ave. and 84th St. (749-6600). 12/13–12/14 at 8. $20, $25.

JOHN BROWNLEE OPERA THEATER—U.S. premiere of Alexander Goehr's *Triptych*, David Gilbert conducting. Manhattan School of Music, Broadway and 122nd St. (749-2802). 12/11 and 12/13 at 8; 12/15 at 2:30. $10, $15.

JOHN BROWNLEE OPERA THEATER—Operatic scenes and ensembles. Manhattan School of Music, Broadway and 122nd St. (749-2802). 12/16 at 8. Free.

JUILLIARD OPERA CENTER—Barber's *Vanessa*, Richard Bradshaw conducting. Juilliard Theater, 155 W. 65th St. (769-7406). 12/11 and 12/13 at 8; 12/15 at 2. $10.

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DANCE

New York City Ballet

NEW YORK STATE THEATER—Through 2/23. 12/4–1/5: George Balanchine's production of *The Nutcracker*. Tickets: $12–$58. 12/10–12/12 at 6; 12/13 at 8; 12/14 at 2 and 8; 12/15 at 1 and 5; 12/17 at 6.

Alvin Ailey American Dance Theater

CITY CENTER—12/4–12/29. Tickets: $10–$42. Choreography by Alvin Ailey, Donald McKayle, Judith Jamison, Donald Byrd, Louis Falco. Judith Jamison, artistic director. 12/10 at 8: Gala celebration. *Escargot; Rift* (world premiere), by Judith Jamison; *Revelations*. Tickets for $375 and $500 include cocktails, dinner, dancing; general tickets available. 12/11 at 8: *Hidden Rites; Episodes; Revelations*. 12/12 at 8: *Streams; Pas de Duke; Forgotten Time; The Stack-Up*. 12/13 at 8: *Escargot; Reflections in D; North Star; Revelations*. 12/14 at 2: *Shards; Dance at the Gym; Memoria*. 12/14 at 8: *Streams; Treading; Rift; Revelations*. 12/15 at 3: *Blues Suite; Hermit Songs; Pas de Duke; North Star; Escargot*. 12/15 at 8: "Ailey Classics." 12/17 at 8: *Blues Suite; Cry; Masekela Langage; Revelations*.

Maria Benitez Spanish Dance Company

JOYCE THEATER—Through 12/15. Tickets: $22. 12/10–12/14 at 8; 12/15 at 2 and 7:30: *Formas E Imagenes; Solea* (N.Y. premiere), performed by Alfonso Simo; *Alegrias* (N.Y. premiere), performed by Monica; *Reflexiones; Aires de Silencio* (N.Y. premiere), by guest choreographer Joaquin Ruiz; *Flamencos de la "Trinia,"* by Mario Maya; *Taranto* (N.Y. premiere); *Alegrias* (N.Y. premiere), performed by Joaquin Ruiz; *Solea*, performed by Maria Benitez.

Momix

JOYCE THEATER—12/17–1/5. Tickets: $28. Moses Pendleton, artistic director. 12/17 at 8: U.S. premiere of *Passion*, featuring music of Peter Gabriel.

Other

DEBRA WEISS DANCE COMPANY—Nineteenth-century dance in period dress. Abigail Adams Smith Museum, 421 East 61st St. (838-6878). 12/15 at 2. $2.

DONNA UCHIZONO—Premieres of *Recollection Brews, The Wayne Brothers,* and *it comes in threes*. P.S. 122, 150 First Ave. (477-5288). 12/12–12/15 at 9. $10.

HARRY SHEPARD/LISA SHEPPARD/RISA JAROSLOW—Solos and a group work. University Settlement, 184 Eldridge St. (674-9120). 12/15 at 3. $3.

LAURIE VAN WIEREN AND THE B-SPECIFICS—*Foccacia, Max, Maurice, LaLa*. Guest performance by Jonathon Stone. St. Mark's Church, Second Ave. and 10th St. (674-8112). 12/12–12/15 at 8:30. $10.

MADHURITA SARANG—Kathak dance of India; with vocals, tabla, and pakhavaj music. Alice Tully Hall at 8. $10–$35.

MIMI GARRARD DANCE COMPANY—Premiere of *Time Piece,* as well as other works. Garrard Soho Loft, 155 Wooster St. (674-6868). 12/13–12/14 at 8. $10.

RICHARD BULL DANCE THEATRE—Premieres of *Documentary Dances, Camera Mobilia*. Warren Street Performance Loft, 46 Warren St. (732-3149). 12/12–12/13 at 8; $10. 12/14 at 8; $20, includes post-performance refreshments and dancing.

SERENA AND DANCERS—Dances of the Middle-East. Mark Goodson Theater, 2 Columbus Circle (841-4117). 12/16 at 1. Free.

SHELLEY LEE DANCE COMPANY—Premiere of *Extended Metal*. Cunningham Studio, 55 Bethune St. (877-3399). 12/14–12/15 at 9; 12/19–12/22 at 9. $8.

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KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
TM	**Transmedia**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, charred lamb salad with capers and lemon cayenne mayonnaise. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Pre-theater D 5:30–6:30. Private parties for 35. **(E) AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: warm carpaccio with fontina and speck, black linguini, red snapper sauted with fennel white wine sauce. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties 20–100. **(M) AE, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M) AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E) AE, CB, DC, MC, V.**

CAN—482 W. Broadway, at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, crispy skin red snapper with baby spinach in a curry sauce, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(M) AE, CB, DC, MC, TM, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. Contemporary French. Spcls: duckling with ginger cassis sauce, poached salmon with warm lemon vinaigrette, dessert souffles. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M) AE, CB, DC, MC, V.**

DUANE PARK CAFE—157 Duane St., bet. Hudson St. and W. Broadway. (732-5555) Casual. American. Spcls: homemade pasta, crispy skate with ponzu, Cajun rib-eye steak, roast rack of lamb with couscous. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11. Closed Sun. **(M–E) AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E) AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., at Mulberry St. (925-8775). Casual. Italian. Spcls: homemade pasta, chicken rollatine Grotta Azzurra, lobster fra diavolo. Open for L and D Tue.–Thu. and Sun. noon–11, Fri. till 11:30, Sat. till midnight. Closed Mon. **(M) No credit cards.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: salmon in woven potatoes, rabbit pot-pie, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–2:30. Br Sun. noon–3. D Mon.–Sat. 5:30–10, Sun. noon–6. Pre-theater D Mon.–Fri. 5–6:30. Private parties for 15–150. **(E) AE, TM.**

LE PACTOLE—2 World Financial Ctr, 225 Liberty St. (945-9444). Jacket required. Classical French. Spcls: oysters in a seawater gelee, cannelloni filled with fresh shrimp in a lobster sauce, roast leg of veal with fresh herbs a la broche. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3–5. D Mon.–Sat. 6–11. Sun. hot and cold buffet noon–9. Private parties for 20–80. **(E) AE, CB, DC, MC, TM, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M) AE, CB, DC, MC, TM, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E) AE.**

PATRISSY—98 Kenmare St., at Mulberry St. (226-2888). Casual. Italian. Spcls: lobster aggiata, spedino alla Romano, linguini with lobster sauce. Res. sug. L Mon.–Fri. noon–3. D daily 5–11. Private parties for 25. **(M) AE, CB, DC, MC, V.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M) AE, CB, DC, MC, V.**

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: fresh homemade pasta, game, braised rabbit with polenta, ossobuco. Res. sug. L Mon.–Fri. noon–3. D Mon.–Wed. 5:30–10:30, Thu.–Sat. 5:30–11. Closed Sun. **(M) AE, CB, DC, MC, V.**

ROYAL CANADIAN PANCAKE HOUSE—145 Hudson St., bet. Beach and Hubert Sts. (219-3038). Casual. Canadian. Spcls: womlette, pancakes, waffles, crepes, soup, sandwiches, steak au poivre, seafood vol-au-vent. No res. B, L and D daily 7 a.m.–midnight. **(I–M) TM.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M) AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Mon.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight, Sun. to 10. Br Sat.–Sun. 11:30 a.m.–4. **(I) AE, DC, MC, TM, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M) Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancing nightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I) AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. Discount parking. **(M) AE, CB, DC, MC, TM, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M) AE, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I) AE, CB, DC, MC, V.**

SEQUOIA—Pier 17, 111 John St. (732-9090). Casual. American. Spcls: grilled Jamaican jerk-spiced tiger prawns, fillet of fresh Caribbean snapper, Sequoia's blacksmith steak. L and D Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 4 a.m. Private parties for 50–200. Dancing Fri.–Sat. after 11. **(M) AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M) AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 9, South St. at Wall St. (742-7278). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at noon, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: broiled pork chops with tropical fruit chutney, seared salmon steak with dill butter, grilled cornish game hen with apricot glaze, hamburgers. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

EL FARO—823 Greenwich St. (929-8210). Casual. Spanish. Spcls: chicken villarroy, mariscada egg sauce, veal extremena. No res. L Mon.–Fri. 11 a.m.–3. D Mon.–Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Dress opt. American. Spcls: goat cheese salad with beets, seafood salad, rack of lamb with garlic flan and flageolet, warm chocolate cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10, Fri.–Sat. to 11, Sun. to 9:45. **(E)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, TM, V.**

MANHATTAN CHILI CO.—302 Bleecker St., nr. Seventh Ave. (206-7163). Casual. South-western American. Spcls: 7 different kinds of chili, chicken tortilla pie, fajitas, fruit margaritas. Through 1/15: Pre-fixe chili and micro-brewing beer tasting, res. nec. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Sun.–Thu. 4:30–midnight, Fri.–Sat. to 1 a.m. **(I)** **MC, TM, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I-M)** **AE, CD, DC, MC, TM, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish., Res. sug. Open Mon., Wed.—Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet; roast Peking duck with plum sauce and scallion pancakes. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

14th–42nd Streets, East Side

CAFE SOCIETY—915 Broadway, at 21st St. (529-8282). Casual. Northern Italian. Spcls: bucatini calabrese, pollo tri folato, poached salmon with cucumber dill sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Private parties for 25–200. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, DC, MC, TM, V.**

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: red snapper veneziana, farfalline al salmone, veal scallopini sorrentino, cold seafood salad. Res. sug. L Mon.–Fri. noon–4:30. D Mon.–Wed. 5:30–1 a.m., Thu.–Sat. to 2 a.m., Sun. 5–midnight. **(M)** **AE, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Casual. American. Spcls: Maryland crab cakes, burgers, grilled meat and fish. Res. sug. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Jazz Mon.–Fri. from 5, Sat.–Sun. from 9:30. **(I–M)** **AE, CB, DC, MC, TM, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, TM, V.**

FINO—4 E. 36th St. (689-8040). Casual. Northern Italian. Spcls: pappardelle boscaiola, veal paillard balsamico, tiramisu. Res. nec. L and D Mon.–Sat. noon–11. Private parties for 70. Closed Sun. **(M)** **AE.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. Contemporary Regional American. Spcls: pecan coated goat cheese with peach chutney, grilled swordfish with roasted pepper butter, jalapeno and cilantro pasta with chicken fajita. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Sun.–Fri. 6–10, Sat. to 10:30. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. French Provençal. Spcls: house smoked salmon with mustard greens, bouillabaisse, cassoulet, grilled lamb chops with rosemary potatoes, tarte au fromage de chevre. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–10:30, Fri.–Sat. to 11, Sun. 5:30–9. Private parties for 28. **(M)** **AE, DC, MC, V.**

LA PETITE AUBERGE—116 Lexington Ave., at 28th St. (689-5003). Casual. Provençal French. Spcls: homard a l'Armoricaine, canard a l'orange, souffle Grand Marnier. Res. nec. L daily noon–3. D daily 5–11. Private parties for 50. **(M)** **AE.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MESA GRILL—102 Fifth Ave., bet. 15th–16th Sts. (807-7400). Casual. Southwestern. Spcls: blue-corn salmon cake, shrimp and roasted corn tomale, red snapper roasted in banana leaves, smoked and grilled pork loin with apricot serrano chili sauce. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11, Sun. 5:30–9:30. **(M)** **AE, DC, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

POSITANO—250 Park Ave. So., at 20th St. (777-6211). Casual. Italian. Spcls: coniglio alla saracena, salmone alla griglia, risotto al nero. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to 12:30 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, TM, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

SECRET HARBOR BISTRO—303 Lexington Ave., at 37th St. in the Shelburne Murray Hill (447-7400). Casual. New American. Spcls: smoked salmon sandwich with celeriac salad, grilled chicken salad with tortilla strips, chicken pot pie. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–3:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–11, Sun. 5:30–11. Bar noon–1 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: charcoal grilled red snapper and swordfish, black pasta, seafood risotto, broiled double veal chop. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Sat. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINA'S—249 Park Ave. South, at 20th St. (477-1761). Casual. Chinese. Spcls: lemon chicken, temple duck, General Tso's prawns. Res. sug. L Mon.–Sat. noon–5. D Sun.–Wed. 5–11, Thu. to 11:30, Fri. to 12:30 a.m., Sat. to midnight. **(I–M)** **AE, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. Italian/American. Spcls: warm terrine of wild mushrooms with roast shallot-hazelnut vinaigrette; escargots simmered with baby white beans, frisee, proscuitto and "parsley pesto"; grilled marinated chicken breast with eastern spices and cracked wheat, lentil and mint pilaf, yellowfin tuna burger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

FIASCO—358 W. 23rd St. (620-4620). Casual. Northern Italian. Spcls: salmon with crispy shallots and leeks served with wild mushroom risotto, stir-fried chicken and shrimp over whole wheat fettuccine with red pepper and ginger sauce; 18 varieties of pasta, homemade desserts. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Enclosed garden room. Private parties for 10–100. **(M)** **AE, CB, DC, MC, V.**

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L and D Mon.–Sat. noon–midnight. Private banquets for 120. Valet parking with D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PERIYALI—35 W. 20th St. (463-7890). Casual. Greek. Spcls: grilled shrimp with herbs and lemon, charcoal-grilled octopus in red wine marinade, rabbit stew, shish kebob. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. to 11:30. Private party rooms for 15–25. Closed Sun. **(M)** **AE, MC, V.**

WORLD YACHT—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/

Continental. Spcls: fisherman salad, veal baton rouge, loin of pork with Texas caviar, filet mignon. Res. nec. L cruise sails Mon.–Sat. from noon–2. Br Sun. from 12:30–2:30. D cruise sails nightly from 7–10. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, TM, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza-Park Hyatt Hotel (702-5014). Dress opt. American grill. Spcls: grilled Maine lobster galette, roasted monkfish with tortilla crust, spicy grilled spring chicken on a tomatilla salsa, roast prime rib of beef with apple horseradish cream. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Buffet Br Sat. 11 a.m.–2, champagne and lobster buffet Br. Sun. 11:30 a.m.–3. D daily 6–10:30. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Italian. Spcls: yellow fin tuna with balsamic vinegar, black pepper fettuccine with grilled shrimp, pan-roasted sea-scallops with roast garlic vegetables. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: onion soup, choucroute Alsacienne, cassoulet, quiche. B daily 6 a.m.–11 a.m. Br Sat.–Sun. 11–5. L Mon.–Fri. 11 a.m.–5. D daily 5–10. S daily 10–6 a.m. **(M)** **AE, CB, DC, MC, V.**

CHEZ VONG—220 E. 46th St. (867-1111). Dress opt. Cantonese/Hunan/Szechuan. Spcls: dim sum, orange flavored beef or chicken, fillet of flounder stir-fried with chinese vegetables, Peking-style pork loin. Res. sug. L daily 11:30 a.m.–3. D daily 6–11:30. Private rooms for 8–60. **(M–E)** **AE, CB, DC, TM.**

CUCINA & CO.—200 Park Ave., in the Pan Am Building (682-2700). Casual. Mediterranean. Spcls: zarzuela (fish stew), osso buco, cannelloni, sandwiches, salads. Open for B, L and D Mon.–Fri. 7 a.m.–9, Sat. 8 a.m.–4. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E)** **Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi, veal silvano, pasta. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Private party rooms. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: millefeuille of foie gras, artichoke heart and truffle on a bed of lettuces; red snapper with a brandade of cod and artichoke vinaigrette; rack of lamb with fondant potatoes and a vegetable julienne. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat.6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Sun.–Thu. 5:30–10:30, Fri.—Sat. to 11. **(M-E)** **AE, CB, DC, MC, TM, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for B, L and D for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

ORSINI'S—227 E. 50th St. (750-5315). Jacket required. Modern Italian. Spcls: carpaccio di salmone with caper sauce, lasagnette al pesto, pollo mimosa. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

OSADA—6 E. 48th St. (319-5678). Casual. Japanese. Spcls: sushi, sashimi, tempura, teriyaki. Res. sug. L Mon.–Fri. 11:30 a.m.–2:45. D daily 5–10. **(I)** **AE, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Jacket preferred. Spanish-Mediterranean. Spcls: marinated salmon with basil and wild mushrooms, sweet peppers stuffed with seafood, stewed monkfish with shrimps and clams, angulas bilbaina. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Tapas bar. Pianist nightly. Private parties for 12. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

THE QUILTED GIRAFFE—550 Madison Ave., in the AT&T Arcade, bet. 55th–56th Sts. (593-1221). Formal. American. Spcls: caviar beggar's purses, grilled salmon with chinese mustard, special chef's choice Kaiseki dinners. Res. nec. L Tue.–Fri. noon–1:30. D Tue.–Sat. 5:30–9:30. Private party room for 6. Closed Sun. and Mon. **(E)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:30, Sun. 5:30–10:30. **(M–E)** **AE, CB, DC, MC, TM, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, TM, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Marriott East Side Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: quattro stagione pizza, mezza penne alla siciliana, carpaccio "Harry's Bar," vitello all parmigiana. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

TROPICA—200 Park Ave., in the Pan Am Bldg. (867-6767). Casual. Seafood. Spcls: roast cod with sake black bean sauce, grilled mahi mahi with beet ginger sauce and wasabi cream, seared tuna loin with chayote squash and chive sauce. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Bar Mon.–Fri. 11:30 a.m.–11. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M–E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave., in the Beekman Tower. (223-4200). Casual. American. Spcls: salmon au poivre with cabernet sauce, seared skinless chicken breast with poached asparagus and mushroom fumet, roasted grouper filet with lobster sauce. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. 11 a.m.–3. D Mon.–Sat. 5:30–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room and Rose Room:** Jacket required. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–midnight, Sun. 6–11. Br Sun. noon–2:15. Late S buffet Fri.–Sat. 9:30–midnight. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: Baltimore crabcakes, pan-seared rib-eye steak, roasted cod with herb lemon butter. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 9 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

DANNY'S GRAND SEA PALACE—346 W. 46th St. (265-8133). Casual. Thai-continental. Spcls: baked seabass in banana leaf, roasted duck Thai curry, shrimp Bangkok, Pad Thai, filet mignon. Res. sug. L Wed. Sat. Sun. 11:45–3:30. D daily 4–midnight. Ent. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon–3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: home-cured and smoked Norwegian salmon, tournedos of beef with smoked tomato and roasted corn, pan seared red snapper with glazed leeks and red wine vinegar. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper and pastries till 2 a.m. Private parties for 150-300. Free parking. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: fillet of sole in potato crust, grilled veal chop with white bean and tomato basil salad, slow cooked crispy duck with artichoke puree. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(M–E)** **AE, CB, DC, MC, V.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE PATIO—119 W. 56th St., in the Parker Meridien (245-5000). Casual. French-American. Light L Mon.–Fri. noon–2:30. Buffet L Sat. noon–2:30. Jazz Br Sun. noon–2:30. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, TM, V.**

MAMMA LEONE'S—261 W. 44th St. (586-5151). Dress opt. Italian. Spcls: Mamma's lasagne di carnevale, petto di pollo alla parmigiana, vitello da vinci, tiramisu. Res. sug. L Mon.–Sat. 11:30 a.m.–2:30. D Mon.–Sat. 4–11:30, Sun. 2–10. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s Steak House:** Casual. American. Res. sug. D Tue.–Sun. 5:30–11. Prix fixe D Tue.–Sun. 8–10. Closed Mon. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

MAURICE—119 W. 56th St., in the Parker Meridien (245-7788). Dress opt. French-American. Spcls: golden skate wing with sweet cabbage and grilled sausage, grilled scallops on asparagus kebabs, honey glazed loin of pork with vegetables. Res. sug. L Mon.–Fri. noon–2:30. D daily 5:30–10:30. Pre-theater D 5:30–6:30. **(M)** **AE, CB, DC, MC, V.**

MICHAEL'S—24 W. 55th St. (767-0555). Casual. Modern American-Californian. Spcls: fettuccine with Norwegian salmon, Mexican bay scallops on baby greens, Griggstown quail with sweetcorn, dry-aged prime steak frites. Res. sug. L Mon.–Fri. noon–2. Br Sat.–Sun. 10:30 a.m.–2:30. D nightly 6–10:30. Pre-theater D 6–7. Private parties for 30–100. **(M–E)** **AE, CB, DC, MC, V.**

NICOLE BRASSERIE DE PARIS—870 Seventh Ave., at 56th St. (765-5108). Casual. French. Spcls: couscous royale, cassoulet chez Nicole, Dover sole. Res. sug. B daily 6:30 a.m.–noon. L Mon.–Sat. noon–3. Br Sun. noon–5. D daily 5:30–midnight. Light menu 3–midnight. Pre-theater D 5:30–6:45. **(M)** **AE, CB, DC, MC, TM, V.**

PALIO—151 W. 51st St. 245-4850). Formal. Northern Italian contemporary. Spcls: beef carpaccio, lobster Andrea, tiramisu. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 8–45. Closed Sun. **(E)** **AE, CB, DC, MC, TM, V.**

PATSY'S—236 W. 56th St. (247-3491/3492). Casual. Italian. Spcls: linguini marechiare, veal rollatine marsala, spendino Romano. Open for L and D Sun.–Thu. noon–10:45, Fri.–Sat. to 11:45. Pre-theater D 5–7:30. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—GE Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Br Sun. 11:30 a.m.–2:30. Dancing. Private parties. Closed Sun.–Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. Br Sun. 11:30 a.m.–2. **(I–M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Spcls: tuna steak sauteed with capers, tomatoes and chives, lobster ravioli, pepper steak. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11:30. Complete L and D. Closed Sun. and holidays. **(M–E)** **AE, DC, MC, V.**

SAM'S—152 W. 52nd St. (582-8700). Casual. American. Spcls: grilled swordfish sandwich with melted onions, pizzette with garlic shrimp, scallions, fresh tomato and gorganzola, Black Angus with Sam's steak sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Private parties for 25–150. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Dress opt. American/seafood. Spcls: Sea-Grill chowder with lobster, shrimp and clams; charred filet of salmon with pepper ragout; pan seared

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snapper with rosemary and citrus fruits. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D 5–6:30 with free parking. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat. noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, TM, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: prime rib, duck with apple glaze, Cajun tuna.Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Pre-theater D Mon.–Sat. 5–6:30. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and zucchini; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

'21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: black bean cakes with dandelion greens and cajun crawfish, warm lobster tostada salad with chili avocado sauce, seared loin of venison with white bean-broccoli rabe succotash and pistachio pesto. L Tue.–Sat. noon–3. D Sun.–Thu. 6–11, Fri.–Sat. to 11:30. **(M–E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Spcls: breast of chicken saltimbocca, grilled Norwegian salmon with mussels, roast prime rib of beef. Res. sug. Br Sun. 11 a.m.–3. Cocktails 4–1 a.m. Pre-theater D daily 5:30–10:30. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, TM, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Contemporary-American. Spcls: smoked North Atlantic salmon, spaghetti salad and osetra caviar, grilled free range chicken breast with white canellini beans and sweet red pepper sauce, coconut parfait with passion fruit sauce. Res. sug. B Mon.–Fri. 6:30 a.m.–11:30 a.m., Sat.–Sun. from 7. L Mon.–Fri. 11:30–3. Br Sat.–Sun. 11:30 a.m.–2:30. Pre-theater D 5:30–7. D daily 5:30–11. Prix fixe D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet. 57th–58th Sts. (421-9072). Dress opt. French-style bistro. Spcls: steak fries, swordfish de maison, salad verte. Res. sug. D daily 5:30–11. Complete D. **(M)** **AE, CB, DC, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: baked oysters with morel cream, red snapper with rosemary crust, shrimp with white beans and crisp onions. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC, TM.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: anti-pasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic/contemporary regional Mexican. Spcls: open grill, sweetwater prawns in garlic, pozole, guacamole to order, pomegranate margaritas, menudo, moles. Res. nec. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South in the St. Moritz Hotel (755-5800). Casual. American. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. B daily 7 a.m.–11 a.m. L daily 11 a.m.–5. D daily 5–midnight. Pre-theater D 5:30–10:30. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SANDRO'S—420 E. 59th St. (355-5150). Casual. Italian. Spcls: milk fed baby lamb roasted with fresh vegetables and garlic, roast suckling pig, tripe cooked with fresh vegetables, spaghetti alle vongole veraci. Res. sug. D Mon.–Sat. 5:30–11, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20-75. **(I)** **AE, CB, DC, MC, TM, V.**

Above 60th Street, East Side

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: carré d'agneau Méditerranée, fish couscous, seared tuna with ginger and leeks. Res. nec. D only Mon.–Sat. 5:30–11. Prix fixe menu. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE EQUENSE—1291 Madison Ave., bet. 91st–92nd Sts. (860-2300). Casual. Italian. Spcls: lobster ravioli, broiled veal chop with shitakii mushrooms, homemade foccacia, Equense neapolean. Res. sug. L Mon.– Sat. 11:30 a.m.–3:30. Br Sun. 11:30 a.m.–3:30. D Mon.–Sat. 5–11, Sun. 10. **(M)** **AE, MC, V.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

FOUR WINDS—135 E. 62nd St. (486-1664). Casual. Japanese. Spcls: salmon trio, Four Winds scallops sauteed in lemon butter, fillet mignon glazed with orange teriyaki sauce, sushi, sashimi, tempura. Res. sug. L daily noon–3. D daily 6–10:45. Private parties 16–20. **(M)** **AE, MC, TM, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, TM, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LETIZIA—1352 First Ave., bet. 72nd–73rd Sts. (517-2244). Dress opt. Italian. Spcls: penne with asparagus and salmon, red snapper with vegetables in parchment, scaloppini alla grappa. Res. sug. Open for L and D Mon.–Sat. noon–11:30, Sun. 1–10:30. Private parties for 75. **(M–E)** **AE, CB, DC, MC, V.**

MAMBO GRILL—174 E. 82nd St. (879-5516). Casual. Continental-Venezuelan. Spcls: pabellon criollo, grilled seafood, roast leg of pork. Res. sug. Br Sun. noon–4. D daily 5–midnight. Bar till 2 a.m. Ent. Wed. 8:30–midnight. **(M)** **AE, CB, DC, MC, TM, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V**

PARMA—1404 Third Ave., at 80th St. (535-3520). Casual. Northern Italian. Spcl: homemade pasta. Res nec. D daily 5–12. **(M)** **AE**

PETALUMA—1356 First Ave., at 73rd St. (772-8800) Casual. Northern Italian. Spcls: brick-oven pizza, vea

chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)**
AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (439-4835). Casual. Continental. Spcls: flamed lobster bisque, sweetbreads with essence of white truffles and Armagnac, roasted pheasant marinated in reisling, pears and juniper berries, traditional Viennese pastries. Res. sug. B daily 7 a.m.–10 a.m. Br Sun. noon–3. L daily noon–2:30. D daily 6–10. Private parties for 10–40. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: stolen Cajun rib steak, filet tips with summer vegetables in a peppered crust, seared tuna with ginger, lemon pepper chicken. Res. sug. L Mon.– Fri. noon–4:30. D daily 5–midnight. **(E)**
AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: steamed mussels, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, TM, V.**

SEL & POIVRE—853 Lexington Ave., bet. 64th–65th Sts. (517-5780). Casual. French-American. Spcls: steak au poivre, roasted duck with brandied berries, Moroccan couscous (Fri.–Sat. only). Res. sug. L daily noon–5. Br Sun noon–4. D daily 5–11. **(M)**
AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Dress opt. American. Spcls: artichoke ravioli with a ragout of rabbit and cepes in a light truffle-scented broth; roast snapper with a gratin of endive and mustard sauce; roast loin of lamb with savoy cabbage, lamb sausage, bulgar, pignolis, raisins and peppers. Res. sug. L Tue.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)**
AE, CB, DC, MC, V.

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental-mediterranean. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, grilled herb crusted monk fish. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. seatings at noon and 2. D daily 6–10:30. Dancing every Fri. 8–midnight. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B daily 10:30 a.m.–noon. L daily noon–2. Tea daily 2–5:30. **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ARRIBA ARRIBA—484 Amsterdam Ave., bet. 83rd–84th Sts. (580-8206). Casual. Mexican. Spcls: fajitas, California burrito, chili relleno. No res. Fri.–Sat. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. 4–1 a.m. Early bird D 4–7. Also **762 Ninth Ave., at 51st St.** (489-0810), **1463 Third Ave., bet. 82nd–83rd Sts.** (249-1423). **(I–M)** **AE, CB, DC, MC, TM, V.**

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Casual. Soul/creole. Spcls: barbecued spare-ribs, braised oxtail, jambalaya, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 1–3. D Mon.–Thu. 3:30–11, Fri.–Sat. to midnight, Sun. 3–11. **(M)**
AE, DC, MC, V.

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)**
AE, CB, DC, MC, TM, V.

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spare-ribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)**
AE, DC, MC, V.

BROOKLYN

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)**
AE, CB, DC, MC, V.

QUEENS

LE TRIOMPHE—21-50 44th Drive, Long Island City (718-706-0033). Casual. Classic French-provencale. Spcls: le jarret de veau, rouget au basilic, supreme de volaille Marrakech. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11, Sun. 3–9. Private parties for 40. Pianist Fri.–Sat from 8–10. **(M–E)**
AE, CB, DC, MC, V.

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, TM, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (718-482-0033). Dress opt. Contemporary American. Spcls: grilled shrimp with caramelized corn and charred tomato, corn bisque with lump crabmeat custard, grilled sea scallops with swiss chard and fried polenta, roast freerange baby chicken with couscous, preserved lemon, merguez sausage and black olive sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)**
AE, CB, DC, MC, V.

SOLUTIONS TO LAST WEEK'S PUZZLES

H	A	N	D	S	O	M	E	■	C	O	B	W	E	B
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T	Y	B	A	L	T	■	A	T	Y	O	U	■	■	R	E	N	O	I	R	S
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T	A	L	I	A	■	E	A	R	S	A	N	D	S	P	A	R	R	O	W	S
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NEW YORK

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OTHER EVENTS

COMPILED BY GIA KOURLAS

HOLIDAY SALES, FESTIVALS, AND CIRCUSES—The Annunciation Greek Orthodox Church, 91st St. and West End Ave., presents a **Holiday Bazaar** on 12/14, 11 a.m.–4, and 12/15, 10 a.m.–2. Free (724-2070). . . .**The Little Red School House** hosts a **Winter Antique Show and Sale** on 12/14–15, 10 a.m.–5. 196 Bleecker St. at Sixth Ave. Free (477-5316). . . .**Washington Square United Methodist Church,** 135 W. 4th St., holds its first **Christmas Bazaar and Holiday Festival** on 12/16–22. Hours: Mon.–Sat.,11 a.m.–8, and Sun., 11 a.m.–4. Free (777-2528). . . .**The Brooklyn Museum,** 200 Eastern Parkway, holds its **Annual Holiday Boutique and Flea Market** on 12/11, noon–2:30. Free with museum admission; $1.50–$4 (718-638-5000). . . .**The Nineteenth Annual Zen Arts Sale** is 12/14–15, 10 a.m.–6, at the New York Zendo, 223 E. 67th St. $3 (861-3333). . . .**The Tibetan Association** holds its **Annual Christmas Fair and Bazaar** on 12/14 at St. Illuminator's Church, 221 E. 27th St., 11 a.m.–6. $2 (213-5010). . . .**The Museum of the City of New York,** Fifth Ave. at 103rd St., hosts an open **Share the Season Holiday Party** on 12/15, 1–4. Free (534-1672). . . .**The Seamen's Church Institute** and the **South Street Seaport Museum** hold a **Holiday Gift Fair** on 12/11–12, 10 a.m.–4, at 241 Water St. $1 (669-9400). . . .**P.S. 11** holds its **Holiday Fair** on 12/13, 5–9, at the William T. Harris School, 314 W. 21st St. Free (947-0671). . . .**The American Indian Community House Gallery** continues its **Indian Market VII** through 12/23, 11–6. At 708 Broadway near E. 4th St. Free (598-0100). . . .**The Lower Manhattan Cultural Center** holds its **Holiday Fine Crafts Market** at 1 World Trade Ctr., mezzanine level on 12/10–12, 17–19. Hours: Tue. and Thu., 11 a.m.–7, and Wed., 11 a.m.–8. Free (432-0900). . . .**The Twentieth Anniversary WBAI Holiday Crafts Fair** continues,12/13–15, and 20–22. Ferris Booth Hall at Columbia University, 115th St. and Broadway. Hours: Fri., 5–9, Sat.–Sun., 11 a.m.–6. $6 (279-0707). . . .**The YWCA of the City of New York** continues its **Annual Holiday Craft Sale** at 610 Lexington Ave. at 53rd St., 12/9–14. Mon.–Fri., 11 a.m.–7, and Sat., 11 a.m.–4. Free (735-9731). . . .**The Big Apple Circus,** see "Children," pg. 113.

BENEFITS—The American Jewish Congress holds its annual **Stephen S. Wise Award Dinner** on 12/17 at the Pierre, 61st and Fifth Ave., on 12/17. Reception is at 6:30; dinner and dancing at 7:30. $1,000; reserve (879-4500). . . .**Women in Need** and **Condé Nast Publications** host a **Holiday Dance Festival** at F.I.T., Mary Murphy Amphitheater, 227 W. 27th St., on 12/15 from 2 to 3. $25, children $10 plus a toy (880-8442). . . .**The Tisch Center for the Arts at the 92nd Street Y,** 1395 Lexington Ave., presents a **Gala Evening** on 12/17 at 7:30. The festivities include a sampling of the Y's current performing and literary arts; champagne reception is at 6:30. $50, $200; reserve (415-5488). . . .**The New York Chapter of the March of Dimes** holds a **Holiday Party Cruise** on 12/14, 10:30 a.m.–2:30. Aboard the World Yacht's Ms. New Yorker, Pier 62, W. 23rd St. $37.50, $100; reserve (353-8353). . . .**The United Hospital Fund's New Leadership Group** hosts a wine and cheese reception on 12/12, 6–8. At the John Szoke Gallery, 164 Mercer St. $35 (645-2500). . . .**The Chelsea/El Jicaral Sister City Project** hosts a **Holiday Dance for Nicarahuan Projects** at Unity Hall, 235 W. 23rd St. between Seventh and Eighth Aves. On 12/14, 8–2 a.m. $10 (255-9236). . . .**Takin' It From the Streets,** a street performer showcase, is 12/11 at Wetlands, 161 Hudson St., at 6:30. Benefits the Coalition for the Homeless. $8 (966-5244). . . .**The Junior Committee of Boys Harbor, Inc.** presents a gala dance at the Sheraton New York Royal Ballroom, 52nd St. and Seventh Ave., on 12/14, 9–1 a.m. $45, $60 (427-2244). . . .**The American Cancer Society** hosts a cocktail reception featuring a photographic exhibition by Harry Benson on 12/17 at Christie's, Park Ave. at 59th St., at 6. Dinner is at 8:30. $75, $150; reserve (586-8700). . . .E.L. Doctorow, Allen Ginsberg, Sharon Olds, and Toi Derracotte join patients enrolled in **NYU's Goldwater Hospital/Workshop Program** for a benefit reading on 12/12 at 8 at the Nuyorican Cafe, 236 E. 3rd St. $100–$10,000; call for more information (998-8816). . . .**The Sixth Annual Jazz Nativity Children's Project** is 12/15 at 5 and 12/16–17 at 8 at St. Bartholomew's Church, Park Ave. and 51st St. $10 to sponsor a child; call for more information (751-1616, ext. 219).

PERFORMANCES—The Radio City Christmas Spectacular continues through 1/7 at Radio City Music Hall, 1260 Avenue of the Americas. $25–$37; reserve. Purchase tickets at the Music Hall, Mon.–Sat., 10 a.m.–8 and Sun., 11 a.m.–8, or call (307-1000).

LECTURES, WORKSHOPS, AND READINGS—Stanley Eugene Tannen's Free Theatre Project presents **Norman Mailer** in a reading on 12/10 from 5:30 to 6:30. At Donnell Library Ctr., 20 W. 53rd St. Free (621-0620). . . .**The Poetry Center of the 92nd Street Y,** 1395 Lexington Ave., presents Swedish writer **Lars Gustafsson** and Canadian author **Michael Ondaatje** on 12/16 at 8. $8 (415-5440). . . .**The New York Public Library** features **Menahem Schmelzer: Aron Freimann and Jewish Scholarship** on 12/11 at 6. In the Celeste Bartos Forum, Fifth Ave. and 42nd St. $5 (930-0571). . . .**The Poetry Project,** St. Mark's Church at Second Ave. and 10th St., presents **David Henderson & Anselm Hollo** on 12/11 at 8, **Uncensored: Writers Reading From Their Journals** on 12/13 at 10:30, and **Throbbers & M. Doughty** on 11/16 at 8. $5 (674-0910). . . .**Tower Books,** 383 Lafayette St., presents an evening with **John Gruen,** who will read from *Keith Haring—The Authorized Biography,* on 11/12 at 7. Free (228-5100). . . .**Allen Ginsberg** conducts a workshop, **Shambhala Poetics in the Western Tradition** on 12/13 at 7:30 and 12/14 from 9 to 5. At the New York Shambhala Ctr., 145 W. 28th St. $75; reserve (594-6581). . . .**The American Irish Historical Society** hosts an evening devoted to Irish landscape paintings; includes a small exhibition and a talk by **Patrick Meade** of Christie's. On 12/12 at 6 at 991 Fifth Ave. bet. 80th and 81st Sts. (932-2440). . . .**The Academy of American Poets** presents **Stanley Kunitz: The Marie Bullock Poetry Reading** on 12/12 at 7. *French Institute/Alliance Francaise, 22 E. 60th St. in* the Tinker Auditorium. $5 (427-5665).

TOURS

URBAN EXPLORATIONS—12/13 from 10 a.m. to 1, **Atriums of New York.** A tour of midtown atriums including the Ford Foundation, Chem Court, and more. . . .12/14, 20 from 10 a.m. to 1, **Yuletide Tour.** A visit to the best decked halls and landmarks of the city. . . .12/17 from 10 a.m. to 1, **The Art Deco Era,** an exploration of buildings influenced by the "Jazz Age." $15; register (718-721-5254).

CHRISTMAS AT TIFFANY'S—12/17 from 10 a.m. to 11 a.m., display director and vice-president of Tiffany and Co. discusses creativity, the Christams season, and the window display. Municipal Art Society tour. $13 includes lunch; reserve (935-3960).

ABIGAIL ADAMS SMITH MUSEUM—From Pineapples to Pine Trees—Christmas through the Nineteenth Century. Special candlelight tours of the exhibit 12/11–13 from 6 to 8. $5 (838-6878).

RICHMOND RESTORATION—Candlelight Tours. Join a nineteenth century Christmas celebration on 12/14. Tours leave every 25 min. from 5:40 to 11. Pre-paid registration required. $25 (718-351-1611).

NEW YORK CITY CULTURAL WALKING TOURS—Alfred Pommer focuses on landmark buildings, architecture, and historic sites. 12/14 at 1:30, **Greenwich Village.** Meet at Astor Pl. between Lafayette St., Fourth Ave., and 8th St. $14 (979-2388).

ADVENTURE ON A SHOESTRING—12/14 at 1, **Little Italy,** a "snacks and sites safari" that includes a visit to a grocery, a bakery, and ends with an optional luncheon. . . .12/15 at 1:30, **Beekman and Sutton Place.** $5; reserve (265-2663).

LOWER EAST SIDE TENEMENT MUSEUM TOURS—12/15 at 1: **Streets Where We Lived.** A multi-ethnic walk focusing on past, present, and changes on the Lower East Side, in Chinatown, and Little Italy. $12, seniors and students $10.

TOURS WITH THE 92ND STREET Y—In town (must reserve ahead; 996-1100): 12/15 at 1, **The Chelsea Hotel**, $30.

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10 unless noted. 12/14, 15, 28 at 2: **A Village Christmas;** meet at Washington Sq. Arch and hear the history and holiday customs of Greenwich Village. . . .12/15, 29 at 2: **Christmas in Chelsea;** Meet at the Flatiron Building at Fifth Ave. and 23rd St. . . .12/14, 21, 28 at 6 and 12/22 at 2: **Ghosts of Christmas Past;** meet at Washington Sq. Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay St. . . .12/15, 21 at 2: **Miracle on 34th St.;** relive the movie in a tour of Murray Hill. . . .12/14, 15 at 2: **Holiday Horror;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes. . . .12/14, 21, 28 at 6: **Holiday Cheer;** meet at Washington Sq. Arch for some visits to old and/or historic Village watering holes; drinks and tips extra. . . .12/14, 29 at 2: **A Family Christmas;** meet at Old St. Patrick's Cathedral, Prince and Mott Sts., for a look at Godfather-land.

LOOK FOR WILD FOODS—"Wildman" Steve Brill's walks in our town's parks, in search of edible plants in the environment (718-291-6825). Most walks are 11:45 a.m.–3:45. 12/14, Annual Wild Party.

COMPILED BY KATE O'HARA

SPORTS

FOOTBALL—Giants, Giants Stadium, E. Rutherford, N.J. (201-935-8222). Next home game: 12/21 at 12:30 vs. Houston. All home games sold out. . . .Jets, Giants Stadium, E. Rutherford, N.J. (516-538-7200). Next home game: 12/15 at 1 vs. New England. Only single seats available.

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 12/14 at 7:30 vs. Boston. 12/17 at 7:30 vs. New Jersey. . . .New Jersey Nets, Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $10–$28. 12/12 at 7:30 vs. Denver. 12/14 at 7:30 vs. Charlotte.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $16–$45. 12/16 at 7:30 vs. San Jose. . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 12/14 at 7:35 vs. New Jersey. . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 12/13 at 7:35 vs. Pittsburgh.

STEPS—Winter Series 10 Miler, 12/14 at 10 a.m. in Central Park. New York Road Runners Club, 9 E. 89th St. (860-4455).

COMPILED BY KATE O'HARA

ACTIVITIES FOR CHILDREN

COMPILED BY EILEEN CLARKE

THE LITTLEST CLOWN—A full-scale musical about a girl who grows up in a circus family; for ages 4–12. Sat. at 1:30, followed by a dance party; optional lunch at 12:30. Sun. at 12:30; optional brunch at 11:30 a.m. Gala opening with Helen Hayes and Joyce Dinkins 12/12 at 11 a.m. Pixie Judy's Musical Theatre, Theatre East, 211 E. 60th St. (838-8528). $14.95; with meal $19.95; reserve.

SING-ALONG CONCERT—Sing and dance with Bob Schneider; for ages 3–12. 12/14 at 2. Martin Theater, The Dalton School, 108 E. 89th St. (722-5160). $6.50.

B.O.T.C.H.: ADVENTURES IN THE LAND BELOW—A comedic jazz musical that explains how the Bureau of Turmoil, Chaos & Headaches makes the city unpredictable; for ages 6 and up. Fri. at 7:30; Sat. and Sun. at 1 and 3:30; through 1/19. TADA! Theater, 120 W. 28th St. (627-1732). $5; adults $7; reserve.*

PETER AND THE WOLF—A musical about a boy and his forest friends who capture a wolf–a workshop follows; for ages 2–10. Presented by the Puppet Art Troupe. 12/15 at 11 a.m. Washington Heights & Inwood YM&YWHA, 95 Nagle Ave. (569-6200). $4.

AMAHL AND THE NIGHT VISITORS—Menotti's classic opera about a shepherd boy who is visited by three wise men is brought to the stage with live animals, cobblestone streets and star-filled skies. 12/12, 13 at 7; 12/14, 15 at 3 and 6. St. Jean Baptiste Church, 184 E. 76th St. (307-7171). $10; adults $25; reserve.

NUTCRACKER—The New York Theatre Ballet performs a 50-minute version of Tchaikovsky's ballet. 12/14 at 6:30; 12/15 at 3. Winter Garden, World Financial Center, 200 Liberty St. (945-2600). Free.

YOU'RE A GOOD MAN, CHARLIE BROWN—Join Lucy, Linus, and the whole "Peanuts" gang in this musical based on Charles Schulz's comic strip. Fri. at 7; Sat. at 3 and 7; Sun. at 3; through 1/19. On Stage Productions, Hartley House Theatre, 413 W. 46th St. (666-1716). $8; adults $10; reserve.*

SANTA'S KIDS—Join the North Polers for a holiday party cruise of traditional caroling, Christmas rapping, dancing, and magic; for all ages. Lunch included, proceeds benefit the March of Dimes. 12/14 from 10:30 a.m. to 2:30. World Yacht's Ms. New Yorker, Pier 62, W. 23rd St. (353-8353) or (307-7171). $37.50.

PUPPETRY FESTIVAL—Hsiao Hsi Yuan Puppet Troupe recounts Chinese legends with hand puppets; for ages 6 and up. 12/13, 14, 19–21 at 7:30. Taipei Theater, Concourse Level 2, 1221 Ave. of the Americas (373-1850). $3; adults $6.

THE CATS: GETTING READY FOR CHRISTMAS—Four cats in a back alley discover the meaning of Christmas through song and dance; for ages 4–10. 12/14 at 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St., between Greenwich and West Sts. (618-1980). $7.

LITTLE PINKIE—Watch the king's daughter as she gets lost in the forest, then finds her way home with the help of friends; for ages 5 and up. 12/15 at 1. Samuel Beckett Theatre, 410 W. 42nd St. (695-5429). $2; adults $5; reserve.

HENRY STREET SETTLEMENT—**Pinocchio in Pinocchio.** The classic story of a puppet who runs away from home is told by Italy's Teatro delle Marionette degli Accettella; for ages 6 and up. 12/14, 15 at 2. Louis Abrons Arts Center, 466 Grand St. (598-0400). $2.50; adults $3; reserve.*

FAIR—Enjoy crafts, films, an inflatable jumping castle, and karate and gymnastics exhibitions at **P.S. 234's** annual Winter Fair. 12/14 from noon to 5. 292 Greenwich and Chamber Sts. (233-6034).

IVING NATIVITY—See actors in period costumes, live animals, and choir members recreating the first Christmas in Bethlehem. 12/15–23 from 5:30 to 7:30. Christ and St. Stephen's Church lawn, 120 W. 69th St. (496-7687).

CENTRAL PARK ZOO—**Polar Bear "Big Apple" Toss.** Now's your chance to feed the bears their favorite treat–apples, frozen, of course. 12/14, 15 at 12:30 and 2:30. Who else is hungry? The sea lions, at 11:30 a.m., 2 and 4; harbor seals, at 11:45 a.m., 2:15 and 3:45; and penguins at 10:30 a.m. and 2:30. 64th St. and Fifth Ave. (861-6030). 50¢; under 3, free; adults $2.50.

THE NUTCRACKER—New York City Ballet, 12/4 through 1/5. See "Dance" on page 105.

DON QUIJOTE EXPERIMENTAL CHILDREN'S THEATRE—**The Magic of Christmas.** Storytelling, poetry, songs, and magic; for ages 5–11. 12/11, 18 at 10:30 a.m. . .**Winter, A Multi-Cultural Celebration.** Learn about winter celebrations all over the world through storytelling and music, featuring Suzanne Breslin. 12/13, 17 at 10:30 a.m. . .**A Christmas Rhapsody.** A musical extravaganza with marionettes, giant rod puppets, and hand puppets; for all ages. 12/16 at 10:30 a.m. . . Lincoln Square Neighborhood Center, 250 W. 65th St. (496-8009). $3; reserve.*

IF ANYONE FINDS THIS—A musical about a girl named Yvette who finds a mysterious note; for ages 4 and up. Sat. and Sun. at 1 and 4; through 12/22. The Singers Forum, 31 W. 21st St., fourth floor (366-0541). $5; adults $10.

A CHRISTMAS CAROL—Traditional rendering of Charles Dickens's classic tale; for ages 6 and up. Thu., Fri., and Sat. at 8; Sun. at 3; through 12/29. Westside Repertory Theatre, 252 W. 81st St. (874-7290). $8; adults $10; reserve.

THE DEATH AND LIFE OF SHERLOCK HOLMES—A play which comprises several characters from Arthur Conan Doyle's stories; for ages 8 and up. 12/11, 12, and 14 at 8; 12/15 at 2. Open Eye Theater, 270 W. 89th St. (769-4143). $10; adults $15.*

WEST END GATE—**Professor Putter & His Gadgetorium.** Watch this scientist, magician, and inventor all rolled into one; for ages 4–10. 12/14 at 1. Broadway bet. 113th and 114th Sts. (662-8830). $6; reserve.

BIG APPLE CIRCUS—Celebrate Coney Island's heydey with a classic one-ring circus; through 1/5. Damrosch Park, Lincoln Center. For performance schedule, call 268-0055. $10–$45.

THEATREWORKS/USA—**Merry Christmas, Amelia Bedelia & Other Stories.** A mixture of characters from popular children's books come to the stage; for ages 8 and up. 12/15 at 12:30. Promenade Theatre, 2162 Broadway at 76th St. (677-5959) or (307-7171). $15.*

THE PUPPET COMPANY—**Harmony Castle.** Featuring the Prince Tune, Princess Melody, sad King Stentor, and an evil magician. Sun. at 1 and 3; through 4/26. Metropolis Cafe, 31 Union Square West (741-1646). $7; reserve.

CHILDREN'S MAGIC MATINEE—Performers Todd Robbins and Brian McGovern lead this hour-long show with audience participation; for ages 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET PLAYHOUSE—**Animan.** Large puppets presented by Masque with Larry Hunt. 12/14, 15 at 10:30 a.m. and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

COMEDY/MAGIC HOUR—Lulu the Clown and magician David Berardi bring laughter to children ages 3–10. Sun. at 2. Stand-Up NY Comedy Club, 236 W. 78th St. (595-0850). $10.

MICHAEL TAUBENSLAG PRODUCTIONS—**The Hilarious Funzapoppin Magic Show.** 12/22 at 1:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Director Robert Stark presents **Wilbur the Christmas Mouse**, Sat. and Sun. at 1:30, and **Santa Claus & the Christmas Bell**, Sat. and Sun. at 3; for ages 2–10; through 1/5. The Courtyard Playhouse, 39 Grove St. (765-9540). $6; reserve.

NEW YORK PUBLIC LIBRARY—Free programs. **Shadow Puppet Workshop.** With Sarah Germain; for ages 6–12. 12/11 at 5. Macomb's Bridge Branch, 2650 Seventh Ave. (281-4900). Reserve. . .**Holiday Storytelling.** With Getchie Argetsinger; for ages 4–8. 12/13 at 4. Tompkins Square Branch, 331 E. 10th St. (228-4747). . .**Drawing and Coloring Monsters.** Author and illustrator Don Bolognese talks about his book, *The Way to Draw Monsters and Color Them Too*, followed by a drawing session. 12/14 at 3. Central Children's Room, Donnell Library Center, 20 W. 53rd St. (621-0636).

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph DiFiore directs; for ages 4–10. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

THE CHIPMUNKS—Alvin, Simon, and Theodore are back with their very own live Christmas show. 12/15 at 1 and 3:30. Lehman Center for the Performing Arts, Bedford Park Boulevard W. and Goulden Ave., Bronx (960-8833). $5–10; reserve.

PIPS COMEDY CLUB—Comedy, magic, ventriloquism, and lots of audience participation; for ages 3–12. Sun. at 1:30 and 3:30. 2005 Emmons Ave., Sheepshead Bay, Brooklyn (718-646-9433). $6.50; reserve.

THE PUPPETWORKS, INC.—**Hansel and Gretel.** Engelbert Humperdinck songs are interwoven through this tale with Rosina Sweettooth, the silly gingerbread witch; for ages 3 and up. Sat. and Sun. at 12:30. Also, Sun. at 3. The Puppetworks Theatre, 338 Sixth Avenue at 4th St., Park Slope, Brooklyn (718-965-6058). $4; adults $5; reserve.*

CENTRAL PARK PROGRAMS—**The Dairy: Pop-Ups and Prints.** Learn how to use pop-up techniques and make holiday greeting cards; for ages 5–11. 12/14 at 1:30. 65th St., mid-park (794-6565). Free; reserve.

CHILDREN'S MUSEUM OF THE ARTS—**Egyptian Jewelry.** Make decorative jewelry with tinfoil, colored paper, and yarn. 12/14, 15 at 1 and 3; museum admission. Exhibits: featuring an international children's art gallery, Egyptian Temple environment and reading corner, colored movement ball area, preschool climbing structure, and art studio. Designed for children ages 2–12 and their families. 75 Prince St. bet. Broadway and Crosby St. (941-9198). Hours: Tue.–Sun. 11 a.m.–5; Thurs. until 7; $3; under two and over 65, free.

*Take 20 percent off the ticket price for these performances when you ask for the Family Theatre Festival brochure at each box office and present the coupon inside. For general information on the Festival savings, call 769-4143.

BOOKS

A WISH FOR WINGS THAT WORK, by Berkeley Breathed. Grades 2–4. Little, Brown, $14.95.

BEAR'S CHRISTMAS SURPRISE, by Elizabeth Winthrop; illustrated by Patience Brewster. Preschool–Grade 1. Holiday House, $14.95.

YOUNG SANTA, by Dan Greenburg; illustrated by Warren Miller. Grades 4–7. Viking, $13.95.

KOALA CHRISTMAS, by Lisa Bassett; illustrated by Jeni Bassett. Kindergarten–Grade 2. Cobblehill Books, $12.95.

COMPILED BY BERNICE KANNER

NIGHTLIFE DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 12/11: The Tom Rooney Band. 12/12: Point of View. 12/13: Jordan Sandke. 12/14: Marty Roberts Blues Band. 12/15: Fran McGuire. 12/16: Jam session with Ron Petrides. 12/17: J.D. Smith Quartet. **AE, CB, DC.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. 12/12: Goeff Keezer Trio. 12/13, 14: Mark Moreganelli and the Jazz Forum All Stars featuring Donald Harrison and Vic Juris. 12/15: AAJ Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 12/15: Milt Jackson Quartet plus Mark Whitfield Trio. 12/16: The New York Jazz Orchestra conducted by Angel Rangelov. 12/17–22: Ruth Brown. Shows at 9 and 11:30, with an extra show at 1:30 a.m. on Fri. and Sat. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 12/12: Taj Mahal; The Dick Siegel Ensemble. 12/13, 14: *On A Winter's Night* featuring Cliff Eberhardt, John Gorka, Patty Larkin and Christine Lavin. 12/15: Mike Stern and Bob Berg Band. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 12/14: Saxophonist Bobby Watson with Benny Green on piano, Christian McBride on bass and Greg Hutchinson on drums. 12/15: Guitarist Kevin Eubanks with Mulgrew Miller on piano and Robert Hurst on bass. 12/16-21: Pianist John Hicks with Walter Booker on bass and Carl Allen on drums. **AE, CB, DC, MC, V.**

THE CAJUN—129 Eighth Ave., at 16th St. (691—6174). New Orleans style restaurant featuring dixieland jazz. Every Wed.: The Original Traditional Jazz Band. Thu.: Stitch Styles Metropolitan Stompers. Fri.: Canal Street Dixieland Jazz and Blues Band. Sat.: The Great Atlantic Jazz Band. Tue.: Stanley's Washboard Kings. Music Tue.–Thu. from 8–11, Fri. 9–midnight, Sat. 8:30–midnight. **AE, CB, DC, MC, V.**

CBGB—315 Bowery (982-4052). Rock club. 12/11: Faith Healers. 12/13: Uncle Tupelo. 12/14: The Jesus Lizard; Wreck; The Frogs; Bewitched; Surgery. **No credit cards.**

CHICAGO B.L.U.E.S.—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). A new club featuring Chicago area blues artists. 12/11, 12: Roy Hytower. 12/13, 14: Magic Slim and the Teardrops. 12/17: Aron Burton Blues Band. Sets Sun.-Thu. at 9, Fri.-Sat. at 9:30. **No credit cards.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Every Mon.–Fri. from 6-8:30: Traditional New Orleans Jazz with The Joel Helleny Sextet. 12/16: Clifford Jordan's Big Band. Sets at 9:30 and 11:30, with an extra set Fri.–Sat. at 1 a.m. **AE, CB, DC, MC, V.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 12/11: Kenny Gwynn. 12/12: Loup Garou. 12/13: The Dreyer Bros. 12/14: Stylie. 12/16: The Belmont Playboys of North Carolina. 12/17: Diane Ponzio. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 12/13: Jerry O'Sullivan on uillean pipes. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 12/15: Phil Woods Quintet. 12/16: Les Paul Trio. 12/17–22: The Scott Hamilton Quintet. Shows Sun.–Thu. at 8 and 10, Fri.–Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 12/12–14: Hal Schaefer Duo. 12/15: Dave Berkman. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 12/11: Don Bennett Trio. 12/12: Lynn Seaton Trio. 12/13: Judy Barnett Quintet. 12/14: "The Ritz". 12/15: Mark Murphy Quintet. 12/16: Dick Hyman. 12/17: Daryl Sherman Trio. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.–Sat. from 9:45. 12/11, 12: Pianist Bill Mays. 12/13, 14: Bill Mays with Steve LaSpina on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 12/11: New Combo Series. 12/12: Percy Jones Trio. 12/13, 14: Vernon Reid, Will Calhoun and Melvin Gibbs. 12/15: Thomas Chapin Trio and Pablo's Dream Time. 12/16: Marilyn Crispell and Gerry Hemingway Duo. 12/17: Roy Nathanson and Anthony Coleman; *Myra Melford Trio.* **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 12/11: Johnny Allen. 12/12: Earl King plus The Popa Chubby Blues Band. 12/13, 14: Tino Gonzales and the Santa Fe Blues Band. 12/15: Blues Jam featuring The Popa Chubby Blues Band plus special guests. 12/16: Ladies night featuring The Mighty Sweetones. 12/17: Mohair Sam featuring Screaming Rachel. Shows nightly from 9, except Sun. at 8:30. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 12/31, Tue.-Sat. at 9:15 and 11:15: Anita O'Day with *Jezebel of Jazz: The Anita O'Day Story in Words and Music.* Woody Allen holds forth most Mondays. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Dale Chandler All-Stars followed by Jack Twomey and his Big Band. Thu.: Stan Rubin Big Band. Fri.: Lou Anderson Band followed by Vince Giordano and the Nighthawks Big Band. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth Ragtime Band. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 12/11: Acoustic Hot Tuna. 12/12: Paul Weller. **No credit cards.**

SINGALONG—17 W. 19th St. (206-8660). Join in the fun and sing along at this Japanese karaoke style club, every Tue.–Wed. from 5–1 a.m., Thu. to 2 a.m., Fri. to 4 a.m. and Sat. from 7–4 a.m. **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Jazz singer-pianist Ken Brauner plays every Tue.–Fri. from 5–9. Janice Friedman's Jazz Trio, Tue. and Wed. from 9:30–1:30 a.m. The Ken Brauner Trio play Thu.–Fri. 9:30–1:30 a.m. Sat. guest bands from 10–2 a.m. Sun.–Mon. from 7–11: Reggi Woods Quartet. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 12/12: Jose Alberto. 12/14: Brazilian Energy Sounds. 12/15: Ginger Baker; Jonas Hellborg; Jens Johansson. 12/17: Average White Band. **AE, CB, DC, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 12/15: Abdullah Ibrahim Dollar Brand with Ekaya. 12/16: The Music of Gil Evans played by the Monday Night Orchestra. 12/17–22: The Leaders with Lester Bowie, Chico Freeman, Arthur Blythe, Cecil McBee, Kirk Lightsey and Don Moye. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 12/13, 14: Comedienne Jane Gavin Lewis followed by Dennis Edwards and Eddie Kendricks Salute David Ruffin. Every Mon.: "Comedy Night". Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 12/12: Twin Fish. 12/13: Big Dream; The Chanting House; Croi Roger Gillen; Morning Star; Chris O'Neill; Pierce Turner. 12/14: Loup Garou Zydeco; The Surreal McCoys. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 1/4: Tue.-Thu. at 8, Fri.-Sat. at 7 and 9:30: *The Real Live Brady Bunch.* **Terrace:** 12/11-15: Larry Golding on organ with Peter Bernstein on guitar and Bill Stewart on drums. Every Mon.: Raphie D'Lugoff Trio, and Sat.–Sun. Singer Lodi Carr. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 12/15: Barney Kessel Trio with Steve LaSpina and Grady Tate. 12/16: The Vanguard Jazz Orchestra. 12/17-22: Geri Allen, David Murray, Richard Davis and Andrew Cyrille. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 12/11, 12: Marc Copland Trio. 12/13, 14: Daniel Ponce Group. 12/15: Georgia Brown. 12/16: Jam Session with Eddie Henderson. 12/17: Ray Schinnery Quintet. 12/18, 19: Michael Formanek with *Wide Open Spaces.* Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 12/11: *Takin' It From The Streets* hosted by WNEW's "Mr. Marty". 12/15: From Good Homes. 12/16: Frankie Jackson's Soul Kitchen. 12/17: Zen Tricksters. **AE, MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music Mon.–Sat. from 8. Through 12/14: Pianist Jane Jarvis with Marcus McLaurine on bass. 12/15: Lynne Arriale Duo with singer Gwen Cleveland. 12/16-21: Jay Leonhart on bass with Joe Beck on guitar. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 12/11: Microscopic Septet plus Johnny Valentine and Dirty Sweet. 12/12: Van Dyke Parks plus Mark Sebastian. 12/14: Dr. John plus Ramsey McLean with Ziggy of the Meters. **AE, CB, DC, MC, V**

COMEDY/MAGIC

BOSTON COMEDY CLUB—82 W. 3rd St., bet. Thompson and Sullivan Sts. (477-1000). Boston's best comedians perform nightly. Through 12/14: Larry Myles, Mark Marron, and Jay Mohr. 12/15: Jay

Mohr. 12/16: Open Mike with Helen Keaney. 12/17–21: Ted Blumberg, Kevin Brennan and Rick Aviles. Shows Sun.–Thu. at 9, Fri. at 8, 9:30 and 11:30, Sat. at 8, 10 and midnight. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Featuring favorites from "The Tonight Show," "Late Night with David Letterman," and "The Arsenio Hall Show." Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10, and 12:30 a.m. **AE.**

COMEDY CELLAR—117 MacDougal St. (254-3630). Shows Sun.–Thu. at 9, Fri.–Sat. at 8, 10 and midnight. *Absolutely Rude,* a new musical revue with music and lyrics by Rick Crom, Tue.–Thu. at 8. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri. at 9 and 11, Sat. at 8, 10 and 12:15 a.m. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 12/15: Paul Lyons, Mike King, Al Romero, Kent Kasper, Harry Freedman, Danny Curtis and Scott Bruce. 12/16–22: Johnny Lampert, Nancy Redman, Tony Powell, Lenny Varnedoe, Kent Kasper, Scott Bruce, Danny Curtis and Mike Eagan. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 12/11: Comedy-magicians Imam and Mark Mitton with pianist Rich Sanders. 12/12: Magician Peter Samelson. 12/13, 14: Magician Peter Samelson and comedienne Carol Henry with pianist Rich Sanders. 12/17: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 12/15: Al Lubel, Tom Hertz, and Marty Rackham. 12/17-22: Gabe Abelson, Jim David Susie Essman and Tommy Koenig. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

AFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon.–Tue. from 8–midnight to Stan Bronstein and the Swing Fever Orchestra. Wed.: Jazz and blues. Thu. 9–11: "Cafe La Cage" featuring celebrity impersonators. Fri.–Sat. live D.J. at 11. **AE, DC, MC, V.**

HE CHINA CLUB—2130 Broadway, bet. 74th–75th Sts. (877-1166). 12/11: The Little Big Band featuring Jimmy Vivino. 2/14: Rosie. 12/17: J.J. Scott; House of Lords. **No credit cards.**

IDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to singer Julie Oliveri and pianist Mike Cossi, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

OMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

OSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu. and Sun. from 2:30-11. **AE, V.**

CABARET

DAM'S RIB—1338 First Ave., at 72nd St. (535-2112).**Cabaret:** 12/13, 14 from 8:30–midnight: Mark Nadler and Ellen Kay with a partnership of expolosive hilarity. **AE, CB, DC, MC, V.**

THE BALLROOM—253 W. 28th St. (244-3005). Through 12/30, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15, Sun. at 7: Wiseguys with pianist Fred Wells. **AE, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 12/11: Valentine Ryder. 12/12: Jaymie Meyer with pianist Paul Trueblood. 12/14: Jamie Larson Thomas and Lorraine Bates; Andrew Martin with pianist Rod Hausen. **Piano Bar:** Every Wed.–Sat. from 8:30–12:30 a.m. : Pianist Danny Apolinar and Sun.–Tue., Duke Griffin. **AE, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 12/11: Frank Dain; Kenny Karen; Too Idiots. 12/12: Style Without Substance; Pat Baily and Joe Perce. 12/13: Rita Deglau; Naz Edwards. 12/14: Contessa Rose; Tony Mann Jr. and Band; Jana Robbins from "Gypsy". 12/15: Jean Taylor; Ray Santos from "Miss Saigon". 12/16: Shellen Lubin's Performance Wrokshop; The Dweebz; Felicia Farone and Paul Dobie. 12/17: Thayer; Rache Alpert. Shows at 8 and 10. **No credit cards.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 12/11: Stars of Tomorrow Revue; Stand-Up Comedy Expolsion. 12/12: Five To the Bar; Bubbles in the Think Tank; Adrianne Tolsch. 12/13: *The Remarkable Ruth Fields* musical play; Brenda Joyce Jones; Stars of Tomorrow. 12/14: Elena Bennett; Variety Show. 12/15: Laughing Stock; Bitter Harmless People; Lisa Hall. 12/16: Broken Lizard; Stars of Tomorrow Semi-Finalists. 12/17: A New School Musical Revue; Triple Play Student Show; *Waiters, Writers and Weightlifters* musical play. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 12/11: James Luzar; Kit Kineff. 12/12: Margaret Wright; *Looking A Lot Like Christmas,* variety show with special guests Len Cariou, Celeste Holm and Jo Sullivan Loesser. 12/13: Todd Stockman; Sally Mayes; Tom Bogdan. 12/14: Tod Stockman; The Tonics. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 12/11: *A John O'Brien Christmas,* variety spectacular. 12/12: Barbara Riffe; Nancy Sirianni and Jack Hoffman. 12/13: Muriel and Cyril's Holiday Turkey with Ritzel and Saloff; *Corner of the Sky,* musical revue. 12/14: Fiona Wright and Marty Fernandi; *Corner of The Sky*; Mindy Cassle; Miss Coco. 12/15: Frank Robinson; Arthur Kirson. 12/17: J.Q. and the Bandits. **No credit cards.**

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (751-5111). Through 12/31, Tue.–Sat. from 9–1 a.m.: Singer-pianist Chris Barrett returns with a celebration of the Cole Porter era. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring singers, bellydancers, whirling dervish, and musicians in "Harem Holiday". Shows nightly at 9:30 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, GE Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to singer-jazz guitarist John Pizzarelli and the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Thu. 7:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5–midnight. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 12/28: Lorna Luft. Shows Tue.–Sat. at 9 and 11:15. Every Sun. at 7 and 9:30: *Varieties!* a revue performed by "The Sunday Evening Players". **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) Cabaret theatre supper club. *Forever Plaid,* Tue.–Fri.at 8, Sat. 7:30 and 10:30, Sun. 3 and 7:30. 12/16 at 8: Celebrity impersonator Michael West with *Nightclub of the Living Dead.* 12/17 at 10:30: Evan Matthews and Virginia Sandifur in *Evan and Virginia Won't Sing The Blues … An Evening of Sondheim, Berlin, Porter, Maltby & Shire, and Others.* **AE, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). 12/17: A Christmas Cabaret with singer Phoebe Legere. Showtime 10:30. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 1/4, Tue.–Thu. at 9:30, Fri.–Sat. at 9:30 and 11:30: Singer Andrea Marcovicci with *Home for the Holidays.* **Lobby:** Singer-pianist Buck Buchholz plays the music of Berlin, Porter, Kern and Gershwin every Wed.–Sat. from 5–8, Sun. 5–10. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Robert Mosci plays every Tue.–Thu. from 9–1 a.m., Fri.–Sat. from 9–2 a.m. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 12/31, Tue.–Sat. at 8:30 and 10:30: Bobby Short returns for the season. **Bemelmans Bar:** Through 12/31, Mon.–Sat. from 9:30–12:30: Jazz-pianist-singer Barbara Carroll. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). **The Drake Bar:** Singer-songwriter-pianist Jimmy Roberts plays Porter and Gershwin songs plus favorite Broadway show tunes every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel (468-8888). **Piano Room:** Singer-pianist Cathy Herndon plays every Tue.–Sun. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 8–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—119 W. 56th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and friends, Tue.–Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

U N PLAZA–PARK HYATT—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Andy Wasserman plays Fri.–Sat. 5–9 and Richard Atkins takes over from 9–1 a.m. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Revyes performing in the lounge, Mon. and Tue. from 5:30–9:30, pianist April plays Wed. and Christopher Gillespie takes over on Thu. and Fri. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

BUON APPETITO—281 Bleecker St. (633-2941). Italian restaurant featuring Florentine cuisine. Singer-pianist David Berk plays every Wed.–Sun. from 7–11. **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Buyumba providing Spanish-flavored piano every Tue.–Sun. from 7:30–11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Thu.: pianist Norma Jeanne Curley. Fri.: bassist John Loehrke with pianist Joe Ruddick. **AE, CB, DC, MC, V.**

DIVA—306 E. 81st St. (650-1928). An intimate new room in a brownstone with singer-pianist Charles De Forest every Mon.–Sat. from 8–12:30 a.m. **MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333). Catalan-Mediterranean restaurant with pianist Raphael Tomas every Tue.–Sat. from 6:30–11. **AE, CB, DC, MC, V,**

STELLA D46 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., Dec. 11

2:00/WNCN—Bach: "Brandenburg" Cto. No. 6 in B-Flat; **Massenet:** *Manon,* Act II, Scene I, "A Party at the Hotel Particulier."

WNYC—J. Haydn: Fantasy in C; **Schumann:** Sonata in g, Op. 22; **Mozart:** Sonata in B-Flat.

WQXR—Barber: Adagio for Strings.

3:00/WNCN—Kroll: Banjo and Fiddle; **Myslivecek:** Cto. for Flute in D.

WQXR—Berlioz: *Invitation to the Dance.*

4:00/WNCN—Bach: Fugue in g, "Little"; **Corelli:** Trio Sonata in C, Op. 1.

WQXR—Ravel: Intro. and Allegro.

5:00/WNCN—Nielson: *Masquerade,* Ov.; **Vivaldi:** Cto. for Flute in G.

WQXR—J. Haydn: Piano Sonata No. 40 in G.

6:00/WNCN—Vaughan Williams: *Folk Song,* Suite; **Rossini:** *The Thieving Magpie,* Ov.

7:00/WNCN—Albinoni: Sonata in C; **J. Haydn:** Piano Trio No. 27 in C.

WQXR—Ravel: *Miroirs.*

8:00/WNCN—Poulenc: *Les Biches;* **Neruda:** Cto. for Trumpet in E-Flat.

9:00/WNCN—Rimsky-Korsakov: *Snow Maiden,* Suite; **Bach:** Cto. for Three Harpsichords in C.

Thu., Dec. 12

2:00/WNCN—Gershwin: *Rhapsody in Blue;* **J. Haydn:** Sym. No. 38 in C.

WNYC—Schubert: String Qt. in G; String Qnt. in C.

WQXR—Berlioz: *Romeo and Juliet,* "Queen Mab Scherzo."

3:00/WNCN—Vivaldi: Cto. for Strings in G, "Alla Rustica"; **Mendelssohn:** Capriccio in E, Op. 118.

WQXR—Geminiani: Cto. Grosso in e, Op. 3.

4:00/WNCN—Ponchielli: *La Gioconda,* "Dance of the Hours"; **Biber:** Sonata for Trumpet and Violin.

WQXR—Walton: *Music for Children,* Excerpts.

5:00/WNCN—Tchaikovsky: *Eugene Onegin,* Polonaise, Op. 24; **Albinoni:** Cto. for Panpipes and Oboe in G, Op. 9.

WQXR—Dvorák: Serenade in d, Finale, Allegro molto, Op. 44.

6:00/WNCN—Vivaldi: *The Four Seasons,* "Autumn," Op. 8; **Walton:** *Scapino,* Comedy Ov.

7:00/WNCN—Weber: Concertino for Clarinet in E-Flat, Op. 26; **Cirri:** Cello Sonata No. 1 in F, Op. 16.

WQXR—Mendelssohn: Sym. No. 4 in A, Op. 90.

8:00/WNCN—C. Stamitz: Cto. for Flute in G, Op. 29; **Parry:** *Lady Radnor's Suite.*

9:00/WNCN—Tchaikovsky: *The Nutcracker,* Divertissement, Op. 71; **Bach:** Orch. Suite No. 5 in g.

Fri., Dec. 13

2:00/WNCN—J. Haydn: Sym. No. 44 in e, "Trauersinfonie"; **Hertel:** Cto. for Trumpet and Oboe in E-Flat.

WNYC—Bach: Fantasia in G.

WQXR—Bach: Cto. No. 2 in E for Harpsichord and Orch., Allegro.

3:00/WNCN—Handel: Cto. for Oboe No. 2 in B-Flat.

WQXR—Copland: *Buckaroo Holiday.*

4:00/WNCN—Tchaikovsky: *Swan Lake,* Dances, Op. 20; **Vivaldi:** Cto. for Violin No. 10 in B-Flat, "La Caccia," Op. 8.

WQXR—Beethoven: Trio No. 1 in E-Flat, Op. 1.

5:00/WNCN—J. Haydn: Sym. No. 2 in C; **Berlioz:** *Roman Carnival,* Ov., Op. 9.

WQXR—Vivaldi: Cto. in C.

6:00/WNCN—Vivaldi: Cto. for Bassoon in B-Flat; **D. Scarlatti:** Sonata in G.

7:00/WNCN—Knechtl: Cto. for Horn in D.

WQXR—Schubert: Sym. No. 8 in b.

8:00/WNCN—F. Benda: Cto. for Flute in a; **Mozart:** Piano Sonata No. 10 in C.

WNYC—"Masterwork Hour." **Stravinsky:** Violin Cto.

9:00/WNCN—Bach: "Brandenburg" Cto. No. 3 in G; **Fauré:** Piano Trio, Op. 120.

WQXR—The Detroit Symphony Orchestra. **J.C. Bach:** Sinfonia No. 1, Op. 18; **Mozart:** Sym. No. 29 in A.

Sat., Dec. 14

10:00 a.m./WNCN—Mendelssohn: Piano Sonata in g, Op. 105.

WQXR—Handel: Harp Cto. in B-Flat, Op. 4; **Elgar:** Three Characteristic Pieces, Op. 10.

11:00 a.m./WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **Mozart:** Sym. No. 21 in A.

WQXR—Smetana: *Richard III;* **Molter:** Clarinet Cto. No. 4 in A.

12:00/WNCN—Rimsky-Korsakov: *Capriccio Espagnol,* Op. 34; **Vaughan Williams:** Cto. Academico in D.

WQXR—Holst: *St. Paul's Suite;* **J.C. Bach:** Qnt. in D.

1:00/WNCN—Tchaikovsky: Sym. No. 4 in f, Op. 36.

1:30/WQXR—"The Texaco-Metropolitan Opera Broadcast." **Mozart:** *Die Entführung aus dem Serail.* Cast: Devia, Kilduff, Heilmann, Laciura, Salminen; conductor: Levine.

2:00/WNCN—Boccherini: Cto. for Cello in B-Flat; **Liszt:** Mazeppa.

3:00/WNCN—Hummel: Cto. for Trumpet in E-Flat; **Debussy:** *Children's Corner,* Suite.

4:00/WNCN—Ravel: *Valses Nobles et Sentimentales;* **Vivaldi:** Cto. for Violin No. 2 in e, "La Stravaganza," Op. 4.

5:00/WNCN—Borodin: *Prince Igor,* Polovetsian Dances; **J. Haydn:** Piano Sonata in b.

6:00/WNCN—M. Haydn: Cto. for Clarinet in D.

7:00/WNCN—Smetana: *The Bartered Bride,* Dances; **Tartini:** Cto. for Violin in A.

8:00/WNCN—J. Haydn: Piano Trio No. 14 in A-Flat; **Richter:** Cto. for Trumpet in D.

WQXR—The Cleveland Symphony Orchestra. **Strauss:** *Die Fledermaus,* Ov. Conductor: Morrell.

9:00/WNCN—Bizet: Sym. in C.

Sun., Dec. 15

10:00 a.m./WNCN—A.M. Giuliani: Cto. for Two Mandolins and Viola; **Castelnuovo-Tedesco:** Cto. for Two Guitars, Op. 201.

WNYC—Mozart: Piano Sonata in C; **Stravinsky:** Suites Nos. 1 and 2; **Mendelssohn:** String Qnt. No. 1.

WQXR—Tchaikovsky: Serenade in C for Strings; **Clarke:** Suite in D.

11:00 a.m./WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **J. Haydn:** Divertimento for Winds No. 7 in F.

WQXR—Beethoven: Cello and Piano Sonata No. 4 in C, Op. 102.

12:00/WNCN—Mendelssohn: *A Midsummer Night's Dream,* Ov., Op. 21; **Tartini:** Cto. for Violin in e.

1:00/WNCN—The Chicago Symphony Orchestra. **Liszt:** Cto. for Piano No. 2 in A.

WQXR—Wagner: *Faust,* Ov.

2:00/WQXR—Mozart: Divertimento in B-Flat; **Tchaikovsky:** *Capriccio Italien,* Op. 45.

3:00/WNCN—Brahms: *Tragic,* Ov., Op. 81; **Mozart:** Violin Sonata in C.

4:00/WNCN—Zelenka: Sonata No. 5 in F; **Albinoni:** Cto. for Two Trumpets in C, Op. 9.

5:00/WNCN—Rossini: *Silken Ladder,* Ov.; **J. Haydn:** Divertimento for Winds No. 13 in E-Flat.

6:00/WNCN—Walton: *Crown Imperial;* **Beethoven:** Violin Sonata No. 8 in G, Op. 30.

7:00/WNCN—Handel: *Music for the Royal Fireworks;* **Holst:** *Moorside,* Suite.

8:00/WQXR—"Sunday Night Opera House." **Humperdinck:** *Hansel und Gretel.* Cast: Schwarzkopf, Grummer, von Ilosvay; conductor: von Karajan.

9:00/WNCN—Tchaikovsky: Cto. for Piano No. 1 in b-flat, Op. 23.

WNYC—Mendelssohn: Sym. No. 4.

Mon., Dec. 16

2:00/WNCN—Bach: Cto. for Violin No. 2 in E; **M. Haydn:** Divertimento for Oboe, Viola, and Bass in C.

WQXR—Dvorák: Slavonic Dance No. 4 in F, Op. 46.

3:00/WNCN—Kabalevsky: *Colas Breugnon,* Ov.; **J. Haydn:** Divertimento for Winds No. 18 in D.

WQXR—Rossini: *The Barber of Seville,* Ov.

4:00/WNCN—Bernstein: *Candide,* Ov.

WQXR—Handel: *The Gods Go a Begging,* Intro., First Dance, Minuet, and Hornpipe.

5:00/WNCN—Handel: *Water Music,* Suite No. 2 in D; **Vivaldi:** Cto. for Violin No. 12 in C, Op. 8.

WQXR—Rodrigo: *Fantasy for a Gentleman,* Fanfare and Danza de las hachas.

6:00/WNCN—Gershwin: "I Got Rhythm," Variations; **G. Sammartini:** Cto. for Oboe in D.

7:00/WNCN—Vivaldi: Cto. No. 3 in G, Op. 3; **Handel:** Violin Sonata No. 6 in g, Op. 1.

WQXR—Lalo: Sym. in g.

8:00/WNCN—Beethoven: Piano Sonata No. 10 in G, Op. 1; **J. Haydn:** Cto. for Violin No. 4 in G, Op. 14.

9:00/WNCN—Grieg: *Peer Gynt,* Suite, No. 1, Op. 46; **Boccherini:** Guitar Qnt. No. 5 in D.

WQXR—The Lyric Opera of Chicago. **Barber:** *Antony and Cleopatra.* Cast: Malfitano, Trussel, Cowan; conductor: Buckley.

Tue., Dec. 17

2:00/WNCN—R. Strauss: *Till Eulenspiegel's Merry Pranks,* Op. 28; **A. Salieri:** Cto. for Flute and Oboe in C.

WQXR—Schubert: Tanze.

3:00/WNCN—Mozart: *La Clemenza di Tito,* Ov.; **Mendelssohn:** String Sym. No. 3 in e.

WQXR—Wolf: *Der Corregidor.*

4:00/WNCN—Vivaldi: Cto. for Flute No. 1 in F, "La Tempesta di Mare," Op. 10; **Rubinstein:** *Feramors,* "Dance of the Bayaderes," No. 2.

WQXR—Dittersdorf: Sinfonia No. 4 in F, Finale.

5:00/WNCN—Chopin: Waltz No. 1 in A-Flat, "Valse Brillante," Op. 34; **Telemann:** Cto. for Three Oboes in B-Flat.

WQXR—Grainger: *Children's March,* "Over the Hills."

6:00/WNCN—Pergolesi: Cto. for Two Harpsichords in C.

7:00/WNCN—Vivaldi: Cto. for Bassoon No. 15 in F; **Grieg:** Violin Sonata No. 1 in F, Op. 8.

WQXR—Beethoven: Sym. No. 2 in D, Op. 36.

8:00/WFUV—"A Box at the Opera." **Massenet:** *Hérodiade.*

WNCN—J. Haydn: Sym. No. 58 in F; **Beethoven:** Violin Sonata No. 4 in a, Op. 23.

9:00/WNCN—Britten: *Young Person's Guide to the Orchestra,* Op. 34.

WQXR—Mozart: String Qt. No. 15 in C; Clarinet Qnt. in A.

TELEVISION HIGHLIGHTS

COMPILED BY STEPHEN DUBNER

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
49 WEDW
50 WNJM
55 WLIG
AMC American Movie Classics
A-E Arts & Entertainment
BET Black Entertainment Television
BRV Bravo
MAX Cinemax
CUNY City University Television
TDC The Discovery Channel
DIS The Disney Channel
ESPN ESPN
FAM The Family Channel
HBO Home Box Office
TLC The Learning Channel
LIFE Lifetime
MSG Madison Square Garden Network
TMC The Movie Channel
MTV Music Television
NICK Nickelodeon
SHO Showtime
SC Sportschannel
TBS Turner Broadcasting System
TNT Turner Network Television
USA USA Network
VH1 VH1

WED., DEC. 11

8:00 p.m.

5 The Great Muppet Caper (1981). Miss Piggy, especially, shines in this romp about a London jewel heist involving humans, Muppets, and lots of song. (2 hrs.)

11 The March of the Wooden Soldiers (1934). A.k.a. *Babes in Toyland.* Laurel and Hardy do things with Victor Herbert's *Mother Goose* characters that will make your head spin and sides split. Colorized. (2 hrs.) Also shown Sunday at **2:00 p.m.**

13 A Carnegie Hall Christmas Concert. Frederica von Stade, Kathleen Battle, Wynton Marsalis, and André Previn run the gamut of Christmas songs, from Mozart to a jazzy "Silent Night" to "Go Tell It on the Mountain." Simulcast on WQXR/FM (96.3). (2 hrs. 5 min.) Also shown at **8:45** on **21**, at **12:20 a.m.** and Sunday at **3:00 p.m.** on **13**.

8:30

2 'Twas the Night Before Christmas. A 1974 animated adaptation of the Clement Moore poem about a clock-maker, a mouse family, and Santa Claus. Narrated by Joel Grey, featuring the voices of Tammy Grimes, George Gobel, and John McGiver. (30 min.)

9:00

BRV The Magic Flute. The last in the cycle of Mozart operas on Bravo, from the Drottningholm Court Theater in Stockholm. This 1989 production features Ann Christine Biel, Stefan Dahlberg, Laszlo Polgar, and Mikael Samuelsson. (3 hrs.) See Friday at **10:00 p.m.** for more music from Stockholm.

9:20

Kenny Rogers in Concert: A Holiday Special. Among the songs to leap from Rogers's lips: "Lady," "Islands in the Stream," and "White Christmas." Also, the Forester Singers check in with "Carol of the Bells." (2 hrs.) Also shown Sunday at **7:00 p.m.** on **49**.

10:00

2 48 Hours. The news magazine explores compulsive gambling, which claims up to one of every twenty Americans. Here's the story of a desperate gambler who kidnapped the son of a friend and demanded $500,000 so he could pay off his gambling debts and start anew; also, a busload of Pittsburghers who trek to North Carolina for a $50,000 bingo pot. (1 hr.)

MTV Breakin' Outta Bounds. A one-hour special on the bands and trends at the forefront of pop culture. With profiles of Metallica, Nine Inch Nails, and the Red Hot Chili Peppers. (1 hr.)

10:05

13 A Christmas Special With Luciano Pavarotti. The first dose of much Pavarotti (see Thursday at **9:10 p.m.** and Friday at **9:00 p.m.**). The tenor sings Christmas classics from the Church of Notre Dame in Montreal, accompanied by Les Petits Chanteurs du Mont-Royal and Les Disciples de Massenet. (1 hr. 15 min.) Also shown Thursday at **8:00 p.m.** and Sunday at **6:45 p.m.** and **midnight.**

THU., DEC. 12

7:30 p.m.

TMC Cry-Baby (1990). John Waters's fantastically overwrought satirical version of a juvenile-delinquent mock musical, cast with two beautiful young leads (Johnny Depp and Amy Locane) and a passel of exhausted celebrities (David Nelson, Patty Hearst, Iggy Pop, and Troy Donahue). Crazier and more amusing than *Hairspray,* Waters's breakthrough movie of 1988. (1 hr. 30 min.)

8:00

BRV Ackroyd's Dickens. For one hour, biographer Peter Ackroyd holds forth on the celebrated life and times of novelist Charles Dickens. At **9:00,** a BBC production of Dickens's **Christmas Carol,** with Michael Hordern as Scrooge. (1 hr.).

9:00

31 Animal Farm (1955). George Orwell's satire of government, told in animation. Very well done, still very biting. (1 hr. 30 min.)

USA Vertigo (1958). An elaborate Hitchcock thriller, his most impassioned and consciously artful work. James Stewart is the ex–police detective suffering from a fear of heights, and Kim Novak is the classy woman he tails and falls in love with. With Barbara Bel Geddes. (2 hrs. 30 min.)

9:10

13 Carreras, Domingo, Pavarotti in Concert. The three great tenors in a July 1990, concert from Termi di Caracalla in Rome. Zubin Mehta conducts orchestras from the Rome Opera and the Florence May Festival. (2 hrs. 5 min.)

FRI., DEC. 13

5:30 p.m.

TMC Crimes and Misdemeanors (1989). Woody Allen's drama about winners and losers in a world without safety nets. There are two main plots, one involving a rich, distinguished doctor who tires of his mistress and has her killed; in the other, a nebbishy documentary filmmaker tries to do in his egotistical subject (who is also his brother-in-law). With Allen, Martin Landau, Anjelica Huston, Alan Alda, Mia Farrow. (1 hr. 55 min.)

6:00

CUNY Art/New York. A new weekly series about the city's contemporary-art scene. This episode looks at the optical realism of Alex Katz and Janet Fish. (30 min.) Also shown at **10:00 p.m.** and Sunday at **1:00 p.m.**

8:00

2 Mickey's Christmas Carol. An animated special with Mickey Mouse as a hopelessly cheerful Bob Cratchit, and Scrooge McDuck as the tight-fisted Scrooge. (1 hr.)

5 America's Most Wanted. This show, responsible for helping round up more than 170 fugitives, now has a hot line—1-800-CRIME-91—that provides an interpretation service for 140 languages. So pick up the phone, give 'em a call. (1 hr.)

11 White Christmas (1954). Even with director Michael Curtiz and stars Bing Crosby, Danny Kaye, and Rosemary Clooney, it's Irving Berlin's score that shines brightest, by a long shot. (2 hrs. 30 min.)

A-E Red Empire. A seven-part series made for British TV in 1989 and updated to include the recent coup, this history of the USSR is told with eyewitness accounts of the country's most dramatic events. Part 1; to be shown weekly at this time. (1 hr.)

8:30

4 Christmas in New York. A celebrity-filled half-hour special, with hosts Chuck Scarborough and Sue Simmons, toasting New York City's singular Christmas spirit.

9:00

2 The Carol Burnett Show has ceased production, so catch it while it's still here. Tonight, Bernadette Peters and Tony Roberts join the repertory cast for skits that include "Thelma & Louise II," which explores what happened to the pair of intrepid free spirits after they drove off the cliff. (1 hr.)

13 Pavarotti in the Park. A July 1991, concert from London's Hyde Park, for which the tenor chose arias by Meyerbeer, Verdi, Leoncavallo, and others. With the Philharmonia Orchestra, conducted by Leone Magiera, and flutist Andrea Griminelli. (2 hrs.) Also shown at **midnight** and Sunday at **5:05 p.m.**

31 The Bill of Rights: What No Just Government Should Refuse. An examination of recent Supreme Court decisions and how they measure up to what the founding fathers set forth in the Constitution. (30 min.)

A-E Watching the Detectives. A one-hour report on private eye Logan Clarke of Hollywood, whose partner is his wife and whose employees are all movie actors on the side. (1 hr.)

10:00

2 John Denver's Montana Christmas Skies. Denver is joined by Clint Black, Patty Loveless, Kathy Mattea, and 4,000 Assiniboine and Gross Ventre Indians for this music special from Fort Belknap, Montana. (1 hr.)

7 20/20. A report on the debate over food irradiation; Barbara Walters offers up a profile of American designer Calvin Klein. (1 hr.)

BRV The Nobel Jubilee Concert. A celebration of 90 years of Nobel Prizes. Sir Georg Solti conducts the Stockholm Philharmonic Orchestra, and soprano Kiri Te Kanawa sings five Mozart arias. (1 hr. 30 min.)

SAT., DEC. 14

NOON

TMC Mermaids (1990). A pleasant, undistinguished comedy, with Winona Ryder as a Jewish girl who loves the self-immolation of the saints while longing for the caresses of a handsome boy. With Cher as Ryder's selfish, red-hot mama, and Bob Hoskins, pleasing and sane, as Cher's patient lover. (2 hrs.) Also shown at **9:00 p.m.**

12:30 p.m.

2 It's cold in Chicago, where the warm-weather **Tampa Bay Buccaneers,** looking forward to season's end, do battle with the ever-mighty **Chicago Bears.**

1:00

11 A Sabu triple feature. First, the young jungle boy is animated in **The Jungle Book** (1967), based on the Mowgli stories of Rudyard Kipling. At **3:00, The Elephant Boy** (1937), a docudrama featuring the real-life Sabu, claiming to know the wherebouts of a mythical herd of elephants. And at **5:00,** the classic fantasy **Thief of Bagdad** (1940), with Sabu as the young boy who bests the evil magician (2 hrs.).

3:45

2 NCAA Basketball. The Duke Blue Devils, looking to repeat last year's championship, visit the Michigan Wolverines, the darling champions of a few years back.

4:00

4 A pair of teams on the edge: The **Kansas City Chiefs** visit the once invincible **San Francisco 49ers.**

4:35

TBS Tom and Jerry's 50th Anniversary. John Goodman is the host of this look back at the many adventures of the famed cartoon cat and mouse. (1 hr.)

7:00

13 Graceland: The African Concert. Paul Simon and a bevy of African musical stars play songs from Simon's album

Graceland, including "Diamonds on the Soles of Her Shoes" and "Under African Skies." (2 hrs.)

8:00
2 **Caroline?** Stephanie Zimbalist, Pamela Reed, and George Grizzard star in this TV movie about a woman, thought to be dead for fifteen years, who returns to her family just in time for the large inheritance that's to be doled out. (2 hrs.)

7 **Winnie the Pooh and Christmas Too.** A new one-hour animated special in which Pooh and Piglet are pressed into playing Santa.

9 **The Girl Who Spelled Freedom.** An excellent 1986 TV movie from Disney that tells the true story of a young Vietnamese refugee who spoke almost no English when she came to America, but went on to win a national spelling bee. With Wayne Rogers, Mary Kay Place, Kieu Chinh. (2 hrs.)

11 **The Electric Horseman** (1979). Sydney Pollack's tame, pleasant, rather complacent movie, with Robert Redford as an aging rodeo star and Jane Fonda as the TV news reporter who sticks with him. It lacks tension, and the romance never quite takes off, but there's lots of nice sky and mountains. (2 hrs.)

BRV **1900** (1977). Bernardo Bertolucci's visually magnificent historical epic of the peasant-landowner struggle from 1900 to 1945 as it occurs on the estate of an aristocratic Italian family. Robert De Niro is the padrone and Gérard Depardieu his peasant friend. With Sterling Hayden, Burt Lancaster, Dominique Sanda, and Donald Sutherland. (5 hrs. 30 min.)

MAX **Welcome Home, Roxy Carmichael** (1990). A hometown girl made good is coming back to Clyde, Ohio, for the dedication of the Roxy Carmichael Center for Cosmetology and Drama, and Dinky Bossetti (Winona Ryder) contemplates, amid the hoopla, whether the esteemed Roxy's footsteps are indeed worth following. With Jeff Daniels. (2 hrs.)

SHO **Backtrack.** A new made-for-cable thriller directed by Dennis Hopper, starring Jodie Foster as an artist whose life is endangered when she witnesses a mob hit. Hopper also stars, as the hit man who takes a liking to his target. (2 hrs.)

9:00
7 **Ernest Saves Christmas** (1989). The incomparable Ernest P. Worrell comes to the rescue when Santa's magic bag is stolen. With Jim Varney and Douglas Seale. (2 hrs.)

13 **Tina Turner . . . Live From Barcelona.** Well, not really—a taped 1990 performance in which the tough-as-nails singer returned to the stage after a three-year break. (2 hrs. 10 min.)

10:15
HBO **The 14th Annual Young Comedians Show.** Host Richard Lewis welcomes a new bunch of funnymen to the HBO Comedy Hour.

11:30
11 **Torch Song Trilogy** (1988). Paul Bogart directed Harvey Fierstein's funny, poignant story about a gay New Yorker's search for love and respect in the heterosexual world. With Anne Bancroft, Matthew Broderick, and Fierstein. (2 hrs.)

SUN., DEC. 15

NOON
FAM **Road to Bali** (1952). One of the best *Road* movies (and the only one in color), featuring Bob Hope and Bing Crosby delivering the lovely Dorothy Lamour from a wicked princess. (2 hrs.)

1:00 p.m.
4 A pair of markedly improved teams (from last year, at least) face off in the Meadowlands: the **New England Patriots** and the **New York Jets.**

2:00
7 **New York Life Champions Golf.** Jack Nicklaus, Lee Trevino, and Chi Chi Rodriguez are among the elders expected to contend for $1 million in prize money in today's final round.

4:00
2 The **Washington Redskins,** who look for all the world like Super Bowl material, take on the **New York Giants,** who used to know a little something about championships.

11 **It's a Wonderful Life** (1946). Frank Capra's masterpiece, a wrenching drama about a man who thinks his life is worthless and then, with the help of an angel, sees what his hometown would have been like without him. With James Stewart and Donna Reed. (3 hrs.) Also shown Tuesday at **11:00 p.m.** on 55.

5:00
9 **The Gathering.** Ed Asner and Maureen Stapleton star in this very moving 1977 TV movie about a hard-driven businessman who desperately tries to reunite his fractured family for one last Christmas before he dies. (2 hrs.)

6:30
4 **Presidential Debate.** Tom Brokaw is the moderator and sole questioner of the first major TV event of the year—a live debate from Washington, D.C., between Democratic hopefuls, most likely including Bill Clinton, Tom Harkin, Douglas Wilder, Bob Kerrey, Paul Tsongas, and who knows who else. (1 hr. 30 min.)

8:00
31 **Metropolis** (1926). Fritz Lang's justifiably famous silent fantasy about life in a highly mechanized futuristic city, where a young man of privilege joins the ranks of the workers to suffer along with them. (2 hrs.)

A-E **The Heiress** (1949). William Wyler's absorbing, polished drama based on Henry James's *Washington Square,* about life in turn-of-the-century New York. Exquisite performances by Olivia de Havilland, Montgomery Clift, Ralph Richardson, and Miriam Hopkins. (2 hrs. 30 min.)

9:00
2 **Christmas on Division Street.** Fred Savage (*The Wonder Years*) and Hume Cronyn star in a new TV movie about a boy who befriends an elderly homeless man while mourning the death of his own grandfather. The boy and the old man, it turns out, have a lot to offer each other. (2 hrs.)

7 **Death Hits the Jackpot.** (Reviewed in this issue.) A "lottery-motivated homicide case" is what Columbo (Peter Falk) is up against, with Rip Torn as a passable heavy. (2 hrs.)

DIS **A Bing Crosby Christmas: Like the Ones We Used to Know.** A compilation of clips from thirteen years' worth of Crosby Christmas specials, including "Little Drummer Boy" (Bing's duet with David Bowie) and the requisite "White Christmas." (1 hr.)

11:00
BRV **Silent Screen: Hollywood and the AIDS Crisis.** A look at how the movie industry has handled—or, more precisely, kept away from—AIDS. (1 hr. 15 min.)

11:30
5 **Broadcast New York.** A New York–oriented news magazine in the mold of *60 Minutes* and *20/20;* one of its feature stories this week explores the Salvation Army, the revered and wealthy charity with some questionable methods. (30 min.)

MIDNIGHT
21 **Gospel Explosion.** Music by the Mighty Huff Singers, Mavis Waters, the Brockington Ensemble, Hezekiah Walker, others. (1 hr. 15 min.)

MON., DEC. 16

7:00 p.m.
TMC **The Pink Panther** (1967). The first and best of the *Pink Panther* series, with Peter Sellers's French-accented Inspector Clouseau mangling the language and tripping over the carpets. With a luxurious setting and great supporting cast. (2 hrs.)

8:00
5 **Cocoon: The Return** (1988). The great old actors in this lame sequel—Hume Cronyn, Jessica Tandy, Jack Gilford, Elaine Stritch—might have done wonders with material less quaint. As it is, they make this soft, sweet rubbish almost tolerable to sit through. (2 hrs.)

9 **Nicholas Nickleby.** The acclaimed 1982 four-part TV adaptation of the sweeping Dickens tale about a young man who fights tirelessly against a wicked uncle and a world that's even more wicked. With Roger Rees as Nicholas and Emily Richard as Kate, his virtuous sister. Part 1 of 4 (2 hrs. 10 min.). Remaining segments to be shown weeknights at **8:00 p.m.**

11 **Scrooge** (1951). Alastair Sim and Michael Hordern star in this adaptation of Dickens's *Christmas Carol*, in which crotchety Ebenezer Scrooge comes to see the evil of his ways. (2 hrs.)

13 **Plácido: A Year in the Life.** The Spanish tenor let a camera tag along for a year's worth of singing: from *Tosca* in Barcelona to a command performance of *Manon Lescaut;* from teaching a master class to rehearsing a TV special with Carol Burnett. (1 hr.)

A-E **It's a Dog's World.** David L. Wolper's 1966 documentary about the history of the relationship between man and dog. "You can tell the state of civilization of a society," says narrator Lorne Greene, "by the way it treats its dogs." (1 hr.)

HBO **Paul Simon: Live *in Central Park.*** You . . . are . . . there. Along with a few hundred thousand others, for the New York singer's free concert from last summer. (2 hrs.)

9:00
4 **In the Nick of Time.** (Reviewed in this issue.) A new Disney movie in which Santa Claus, as played by Lloyd Bridges, must abdicate his 300-year reign and find a suitable replacement by Christmas Eve, else the lights of Christmas everywhere will be extinguished. With Michael Tucker, Allison LaPlaca, A. Martinez, Cleavon Little. (2 hrs.)

13 **Antony and Cleopatra From the Lyric Opera of Chicago.** The first major revival since the Met premiered this opera, Barber's adaptation of the Shakespeare play. Elijah Moshinsky directed; Richard Buckley conducts; with Catherine Malfitano, Jacques Trussel, and Richard Cowan. Simulcast on WQXR/FM (96.3). (2 hrs.)

TDC **In Celebration of Trees.** A new one-hour documentary about the endless aesthetic and practical assets of trees. Photographed by Al Giddings. (1 hr.)

TUE., DEC. 17

8:00 p.m.
9 **Nicholas Nickleby.** Part 2 of 4 (see Monday at 8:00 p.m.). (2 hrs. 10 min.)

13 49 **The Fine Art of Faking It.** (Reviewed in this issue.) Science meets art and gives it a helping hand. Museums hire scientists to detect forgeries, and in the case of the Rembrandt Research Project, already twenty years old, scientists sift the master's real work from more than 500 pieces attributed to him. (1 hr.) Also shown at **midnight** on 13.

HBO **Cirque du Soleil II: A New Experience.** The artful circus, captured on its home turf, Montreal. Highlights include David Shiner, a sidesplitting Chaplin/Tati/Keaton–type clown; a quartet of young contortionists; and a battery of intriguing creatures called *flounes.* (1 hr.)

8:05
TBS **Urban Cowboy** (1980). Bud (John Travolta), a young hothead Texan, spends his nights at Gilley's, a huge saloon and adult playpen, where he meets Sissy (Debra Winger), a sexually assertive girl who wants a cowboy. (2 hrs. 45 min.)

9:00
2 **Turner and Hooch** (1989). A film about a fussbudget bachelor policeman (Tom Hanks) and the big, wet, sloppy dog that he inherits when a friend is murdered. It's the dog, in particular his *slobber,* that seems to have captivated director Roger Spottiswoode. That and Tom Hanks wrestling with the animal in his underwear. With Mare Winningham. (2 hrs.)

13 **Frontline—"Broken Minds."** There are 3-million schizophrenics in America, according to some counts, and many of these people end up on the streets. Medicine hurries to catch up. (1 hr.)

10:00
13 **A Conversation With the Secretaries of Education.** Four former U.S. Secretaries of Education, along with moderator Charlayne Hunter-Gault, poke sticks into the American education system to see if it's still breathing. (1 hr.)

21 **Swinging Out With Harry: Harry Connick Jr. and His Orchestra.** The beloved young pianist/singer takes on "Don't Get Around Much Anymore," "All I Need Is the Girl," and many others. (1 hr. 20 min.)

49 **Isn't Home Supposed to Be Safe?** An acclaimed TV drama about four teenagers, all from dysfunctional families, who consider running away from home on Christmas Eve. (1 hr.)

MIDNIGHT
7 **Breaker Morant** (1979). During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit are put on trial for executing Boer prisoners. A beautiful production, with commanding acting by Jack Thompson, Bryan Brown, and Edward Woodward. Bruce Beresford directed. (2 hrs. 15 min.)

21 **Michael Feinstein and Friends.** The pianist celebrates American composers with Rosemary Clooney and Mercer Ellington, conducting the Duke Ellington Orchestra. (1 hr.)

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Christina Post for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

MID-WEEK SUBLET

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70s East **LARGE 3 BRs**

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Exclusives, priced to sell. Beautifully renov 3 BR (or 2 BR, den & maid's), 3 bths, huge EIK, DA & gracious LR. All open city views, new windows, 1,800 SF w/lo maint of $1140 - will sell in $400K's. ALSO: Lovely treetop views from mint 3 BR, 3 bth home w/lrg LR & DA, lndry rm - totally renov 1,700 SF in top NYC bldg (w/elev man & drmn). Will also sell in $400K's. High fin. on both. Serious sellers.

Susan Kaplan Res: 737-2046
ASHFORTH 439-4530

APARTMENT Manhattan

E. 80's—Furn 1 BR avail 1/15/92. 10 plus mo $1600 per. Cleaning lady inc. 794-1534

OFFICE SPACE FOR RENT

Beautiful Office Space—Entire top floor of a brownstone on West 73rd St. Historic block, off Central Park. Lrg rms w/fplc, kit, full bth, lots of closets & storage space. Receptionist during business hrs. Avail 11/1. $3500/mo. Contact Liz: **212-799-5050**

NEW YORK MAGAZINE'S

YEAR-END DOUBLE ISSUE

Ad Close: Dec. 10 at 3:00 p.m
On Sale: Dec. 16-30

To Advertise,
call 212-643-6500.

TRAVEL

New York Travel is a weekly feature. **Special Rates effective with the January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $ 30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, Mastercard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Cynthia Cordy or Kendra Callahan for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

AIRLINE

LOW FARES - ASIA & EUROPE Tokyo $900. London $580. All round-trip & other cities. Air Fair International. 17 Battery Pl. NYC 10004. **1-800-832-6668 / 212-809-3818**

CRUISE

DISCOUNT CRUISES
International Tours 212-242-2277

See Your Name in Print & get responses. Call The Travel Section 212-643-6500

BED & BREAKFAST New York

Gracie Inn - Hotel—Apt. E. 81st & York. Bkfst incl. $79-$175/night. 212-628-1700

Manhattan - Elegant Furnished Apts—Short-term rentals. Daily, weekly & monthly. Moderate rates. Rooms also avail. Please call: 1-800-531-4057

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

BED & BREAKFAST Florida

KEY WEST - Curry Mansion Inn
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INNS & LODGES New York

Roslyn Village Motel, LI—A charming motel in the historic village of old Roslyn. Convenient to city. Dly/wkly. **516-621-9657**

New York Magazine's Travel Section—Reach 1.7 million active readers who are looking for places to go, things to do...in and out of the city! To place your ad, call Kendra or Cynthia, 212-643-6500.

The SOUTHAMPTON INN Presents
A New Year's Eve Mystery Masquerade Thriller. **A Party To Kill For.** Check in early 12/31/91 - check out late 1/1/92. Gift certificates avail. For info & reservation:
800-832-6500 or 516-283-6500

HOTEL New York

Chelsea Inn—17th St./5th Ave. $60-$135. 212-645-8989/1-800-640-6469

Milburn Suite Hotel - 242 W. 76th St.
Stay In NYC's Finest Neighborhood. Newly renovated, modern, spacious rooms w/kitchenettes, from $89 per night.
NY: 212-362-1006 **800-833-9622**

VILLA/CONDO/APTS Europe

French Riviera—Southern Spain: studios, apts, villas for rent. Call 800-257-6543

VILLA/CONDO/APTS The Islands

ST. MAARTEN—Oceanfront villa with breathtaking sunsets, view of Saba & St. Barts. 2 BR/bth, pvt pool, maid, A/C. Perfect Vacation - **914-778-2581**

ANGUILLA—Hilltop villa. Large 1 BR, pool, slps 4, lovely beaches. 802-257-7436

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HEALTH AND FITNESS

New York Health And Fitness is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with AMEX, Mastercard or Visa. **Health And Fitness** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Mark Bristow for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

COUNSELING

PERSONAL PROBLEMS?
Psychotherapy Associates Are Specialists
In Making The Right Referral.
Free Phone Consultation. **212-439-4994**

Relationships, Partnering, Self-Esteem—Group/Indiv. M. Bernet. 718-284-4162

Bulimia Group—Proven method. Medication. MD psychiatrist. 212-308-5877

DANCE

Adult Ballet—Exercise/Stretch Classes. Dale Brown. 10th St. & 6 Av. 212-787-6115

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New York Magazine's
HEALTH AND FITNESS SECTION
Is The Place To Advertise Your Service.
Call 212-643-6500

HEALTH & BEAUTY

Electrolysis & Waxing—Pre-Sterilized, Disposable Probes. 11 Years Exp. Recommended By MDs. 20 E. 68th. 212-535-6878

Makeovers—Advice on makeup/hairstyles/wardrobe/colors/personal shopping. Lincoln Center. By app't. 245-5939

Electrolysis By Mala Feit, RN—Free Consultation. E. 57th - 212-753-1200

HOLISTIC HEALTH

The Next Level: GOD-BEING
Sacred Intimate Counsel 212-686-3273

Healthful Body & Mind—Best Bodywork. Super Blue-Green Algae. 212-874-2982

HYPNOSIS

Certified Hypnotherapist—Smoking Weight. Only One Session. 212-265-2772

Therapeutic Hypnosis—Food, Smoking, Phobias. Psychotherapy by PhD. 420-9017

MASSAGE/THERAPEUTIC

Mano Matthews—Also Dancers'/Sports Massage. W.73. 212-724-0717, 787-1883

Expert Swedish—Deep Tissue, Pressure Pts. Injuries. Jeanie. 7 Days. 212-750-8947

NU LOOK - JAPANESE SPA
Shiatsu - Swedish. Sauna & Steam Room.
M/F & Couples. Residential Service Avail.
11 E. 36th. **212-447-6666** **800-834-7286**

Licensed Therapeutic Massage—Douglaston, Queens. 718-225-1123

LOTUS JAPANESE SPA
Shiatsu - Swedish / **NY Penn Hotel**
(212) 502-8732 Open 7 Days. Men/Women

Swedish Shiatsu—New York Licensed. For Men & Women. 212-661-0777

Therapeutic Massage for Men/Women—Swedish/Shiatsu/Sauna. 594-1602

Swedish/Shiatsu—Have You Forgotten How Great It Feels? Joyce: 212-696-0043

KOBE 56 - JAPANESE SPA
Shiatsu, Steam, Sauna. Men & Women.
(212) 586-0555 / 333-2588 - 7 Days

MEDICAL

RN - Irrigations—Individual Disposable Packs. $35. Tues thru Fri. 212-725-1425

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Acuvue Disposable Lens.
We Will Beat All Advertised Prices.
Colors Too! Discount Frames.
Call For Free Brochure - 212-294-9084

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The Journey:—Visit Old & Discover New Places Within Yourself Thru Journal Writing. $250, Meals Incl. Fri. 1/24/92 to Sun. 1/26/92. **212-254-9213 & 212-689-2794**

NEW YORK's Health And Fitness—Section. To advertise, call 212-643-6500.

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Personal/Pro Trainer—I Will Make You Look & Feel Your Very Best. 212-213-1415

Shape Up At Home Or Office—Certified, One-On-One Fitness Inst. 212-254-9770

Beach Bodies—Private In-Home Trainer. Best Workout In Town. 212-247-6934

Personal Trainer—Former AAU Mr. America Body Builder. Will tailor to your individual goals. Lou Denis. 718-424-8709

Aline Fitness—Certified Trainers. Insured. Private Gym. References. 759-4689

Personal Fitness Center—212-995-8514. Affordable & Flexible Hours.

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Service In New York Magazine's
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For Advertising Information, Call
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BOAT AND YACHT

New York Boat And Yacht is a weekly feature. **Rates effective with the January 7, 1991 issue:** $47.00 per line, one-time ad; $41.00 per line, four consecutive ads; $36.00 per line, seven consecutive ads. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are accepted. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Boat And Yacht Section**, Classified Department, New York Magazine, 755 Second Ave., NY, NY 10017-5906, 212-643-6500. **Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

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FREE Event-Planning Guide
Metropolitan Yacht 718-351-9395
Wall Street, New York City

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Parties planned with your needs in mind.
No event too large or too small.
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Advertise your vessel in NEW YORK Magazine's BOAT AND YACHT Section. Reach 1.7 million readers who revel in creating the perfect party!
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NEW YORK MAGAZINE'S
YEAR-END
DOUBLE ISSUE

Who says opportunity
only knocks once?

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HOLIDAY ENTERTAINING

New York Holiday Entertaining is a weekly feature. **Rates effective with the January 7, 1991 issue: $47.00 per line, one-time ad; $41.00 per line, four consecutive ads;** $36.00 per line, seven consecutive ads. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. No abbreviations. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display Classified ads are available at $495 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Entertaining** Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Denise Sisto for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

CARICATURES

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Top Artist—Corporate & Private Parties. Paper, t-shirts. 800-428-8759; 516-767-4201

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Winter Wonderland Fantasy Performers
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YEAR-END DOUBLE ISSUE

featuring

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Ad Close: Dec. 10 On Sale: Dec. 16-30.

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Continued on next page.

Continued from previous page.

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Music to Match the Moment **718-229-5522**

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Wanted: Young Man, Single And Free—Pretty, petite, dark-haired Jewish cutie with a good job and great sense of humor seeks guy, 29-38 (5'7" or more), for cuddles, movies, dinner, laughter and... I never thought I'd "put it in the want ads"; if you never thought you'd answer one, send photo/note/phone. 7614 ✉

Tall, Attractive Stanford PhD—40, Jewish, former Ivy League professor, now CEO of extraordinarily successful Wall Street firm, seeks very smart, very witty, very kind, very pretty, very real person of the female variety, 25-33. On a good day, I'm kind, powerful, sensitive, creative, and attuned to the subtle distinctions that seem to make some things remarkable, absurd, beautiful, funny, poignant, or otherwise worthy of special attention. While physically fit, I am incapable of either catching a football or fixing a toaster, and am not very good at getting up in the morning. I always clean my plate, rarely harm small animals, and had nothing to do with the savings and loan crisis. Please send letter with photo and phone. Please. 2661 ✉

Give-And-Take Sought—33-year-old, Jewish, 5'8", leggy, curvy woman wants a balanced, exciting relationship. Let's explore and share our interests, passions and a healthy life style of mind and body. Photo exchange. 2915 ✉

Curvaceous, Cute Jewish Charmer—Seeks man, 60-69, who's sophisticated, kind, comfortable. Photo. 7619 ✉ ☎

Pretty, Perky, Petite—38, seeks attractive, bright, fun-loving mate, 35-45, for sincere relationship. Photo please. 4308 ✉ ☎

Blonds Only—Metropolitan area, elegant, worldly, intelligent, independent, free to travel, today's woman, good figure, sensual, uninhibited, sports-oriented, downhill skier and tennis player. Loves to dance, theater, movies and ready to explore every day with a sense of humor. I am independent, sophisticated, assertive, worldly, successful businessman, early 60s, loves - and is capable of - all of the above. If you meet the criteria, send a current photo and describe yourself and your interests for a prompt reply. 4273 ✉

Brainy And Beautiful—Well-established professional, energetic, slim and fit, 45, warm, generous, funny, outgoing and introspective. Passionate about books, art, antiques, fresh air and kids (especially my own, 13). Seeks male counterpart (43-52) for keeps. Photo/phone. 7627 ✉ ☎

Partner Wanted—By a one of a kind romantic gentleman, searching for his mate, to be we, instead of just me. I am a good looking 44 year old, 6'2", 210 lbs, educated, Jewish (not religious), successful businessman. I enjoy a variety of activities including theater, fine dining, swimming, sports and exercise. I am very spontaneous and always seeking new challenges. Looking forward to meeting a very special lady who is pretty, slim, intelligent, giving, very caring, down to earth, nonsmoker. My ideal partner will have a shameless quest for true romance, intimacy and love. She will posess a good sense of humor and be playful in an adventureous sort of way. We will become best friends and walk thru life as one. Please send recent photo, note, phone and possibly enjoy a great future together. 4287 ✉

A Relationship Question—You: attractive, young (under, say, 35), physically fit, nonsmoking, Manhattan-based woman looking for a relationship that could lead to marriage. Me: handsome, 35-year-old, 6', health-conscious Jewish bachelor with his own highly successful business and a desire to settle down. I am in excellent physical shape. In addition to swimming and exercising, I enjoy movies, playing chess and coin collecting. Us: that's the question! If you'd like to help me answer it, please write and tell me about yourself; include a photo. 7646 ✉

Successful Family Therapist—Wants to start practicing what she preaches. Strikingly attractive, slim, sincere, 37, sensuous female, who enjoys jazz, bicycling, good friends, real romance, funny stories, body building, her kitten, warm pecan pie and intelligent conversation. Seeking bright, sensitive, sane man with a good sense of humor to be a soul mate (35-45). Note/phone/photo appreciated. 4297 ✉

Insensibly Single CEO—With sensitivity, style, substance, success, much humor, confidence, quite handsome, young, fit, tall, romantic. We're both cultured, warm, sincere. Seeks forever valentine, a lady under 37. Reply requires photo. 4291 ✉

NJ Doctor—52, tall, trim, understated, wry, good-looking, athletic, whimsical. Seeks mentally keen, quick-witted, unclouded, discerning, serene, secure, sharp, shapely, sexy lady. Note/phone/photo. 7615 ✉

Old-Fashioned By Day—Silk and satin by night. Beautiful blond hair, blue-eyed, classy Jewish gal, 48, seeks permanent New Year's date and more. 4288 ✉ ☎

Slim, Sultry, Sophisticated—Woman. Sensitive and creative - seeks successful professional man, 45-60, 5'10" and over - fun-loving, for long walks on the beach, racquetball, tennis, movies and much more. Could lead to romance. Photo please. 7623 ✉

Petite, Successful Broadway Performer—Seeks her "Romeo" - a loving, Christian, marriage-minded professional. 7659✉☎

Striking Lady Executive—46, 6', bilingual (French/English), seeks tall, fun companion. Photo please. 7631 ✉

Looking For Love/Marriage—You are a beautiful, bright, classy Jewish Manhattanite, 25-34, with an unusually strong desire to blend your energy, independence and passion into an extraordinary relationship with a very handsome, highly successful, athletic, 30s Jewish businessman who is both very masculine and sensitive. Photo required. 4307✉☎

Florida, 6'1"—Blue-eyed male author, 36, lean and sexy physique, desires stylish older woman. Let's try. 2897 ✉

I'm Looking For A Wonderful Man—To love and marry. Very striking and trim brunette, a professional woman with all the right stuff, could be the perfect wife for a mature, intelligent and successful man, 40ish-50ish 4309 ✉ ☎

Can It Happen Again?—Widow - attractive, 5'7", 55, romantic, active, varied interests - seeks a man, 55-65, gentile, who is tall, romantic, successful, kind, active, nonsmoker, with a sense of humor and truly enjoys life. Note. 4279 ✉

Gorgeous, Head-Turning, Long-Haired—Green-eyed blond - highly educated, multitalented and supremely fascinating. Seeks lively, stimulating, sensual, successful Jewish man, 28-45. Photo a must. 7605 ✉ ☎

Frankie Seeks Johnny—Very attractive, confident, slim single mom, 39, seeks mature, accomplished, romantic man for love and marriage. Photo/note. 2913 ✉

Fun-Loving And Great Looking—Blond professional woman, nonsmoker, 40s, wants to laugh, talk, care and be cared for. If you're so inclined, let's meet! 4284✉☎

Have I Got A Girl For You—Me. 24, slim, pretty, Jewish, intelligentr, dynamic personality and sense of humor. Loves film and theater. Seeks handsome Jewish professional, 27-34, for serious relationship. Photo, please. 4310 ✉

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Let's Take A Risk—Are you an attractive, no-nonsense, 29-34 business/professional Jewish male, who appreciates traditional values, romance and knows how to laugh? I am a businesswoman, 29, Jewish, pretty, 5'4", dark and in great shape. I love good conversation, movies/theater, museums, reading, music and walks on the beach. Photo/note. 4278 ✉ ☎

Very Handsome Christian—Businessman seeks a warm, smart, slim, shapely, very, very pretty Christian lady, 35-40, with class. Should enjoy traveling, dining, beach, dancing, some sports, with this warm, caring, 5'11", good shape, brown hair/eyes. Photo/note a must. Nonsmoker preferred. 7620 ✉

I'm Bright, Educated, Divorced—Successful, sensual, attractive, amusing (to some), talented (wrote a performed musical), and told, at 59, I look like Bob Fosse (looked). "So," you say, "if you're so hot, why are you taking an ad in Personals?"... and I say "if you're so hot, why are you reading Personals?" A good friend/lover nowadays is hard to find - or any other day for that matter. 2906 ✉ ☎

Warm, Happy, Caring—Professional woman, 39, working in Manhattan, intellectual, emotionally and financially secure, petite, very pretty, Jewish (nonobservant), seeks trim, unattached man who is intellectual, warm, communicative, and emotionally and financially secure. Ethnic background not crucial - brains, integrity, sense of humor are critical. Looking for friendship, romance and possible eventual commitment. 7613✉☎

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Lover Of Books...—Foreign travel, cultures and cuisines, and music. Attractive woman with sensitivity, sense of humor and spunk seeks male kindred spirit. I am in communications field, in my 30s, former journalist. 7632 ✉

Beautiful, Energetic, Passionate—Slim MD, 36 - likes skiing, tennis, art. Seeks same in caring, handsome, successful, professional Jewish man, 34-44, for best friends, life and love. 7643 ✉ ☎

Good-Looking Millionaire—Involved in real estate, is looking for a relationship with a beautiful Asian or South American woman who enjoys dining, theater, champagne-and-caviar evenings and long weekends in the Caribbean. Note/photo a must. 2876 ✉

Sweet Temptation!—Pretty, slim, shapely blond, smart and savvy, seeks tallish, witty romantic, 40s, who's handsome, accomplished, worldly and affectionate, for love, laughter and the occasional chocolate fix. Photo please. 7648 ✉ ☎

Renaissance Man—Professional, 41, 6', slim, nice-looking, Jewish, seeks special lady. Should be slim, pretty and 28-36. Photo please. 7647 ✉

Beautiful, Vivacious European Lady—40, 5'6", with incredible green eyes, joie de vivre and class, seeks a sophisticated, dynamic, bright and handsome gentleman to share a lasting relationship. Note, photo please. 4290 ✉

Spirited, Young 50s Head-Turner—Elegant, cultured, caring and fit. Seeks a tall, accomplished gentleman with style, zest and deep laugh lines. 4301 ✉

The W Factor—Single, Jewish professional male, 29, who is warm, witty, wise and wonderful, wishes to woo a wild and wily woman who will welcome worship and who is willing to whip the woes of the working world. 2865 ✉

Pretty Artist—38, slim, fit, vital, (914). Loves music, biking, travel, mountains. Seeks good-looking, thoughtful outdoorsman under 49, looking for intimacy, adventure, open to commitment. Nonsmoker. Photo, letter. 7575 ✉

Charismatic CEO—Divorced Jewish male with great looks, sense of humor and personality, in search of under-38-year-old, cute, bubbly, 4.5 or better female tennis player for mixed doubles - and maybe the rest of our lives. Photo a must. 4285 ✉ ☎

Lady With Verve And Panache—Looking for gentleman, 45-55, with style and dash. Is successful, attractive and witty. Catch my interest with your note/photo/phone. 7594 ✉

Actress, 35—Attractive, educated, successful, honest, seeks MD or professional man with a sharp mind and a desire to stop and smell the roses. Photo/note/phone. 7598 ✉

Prominent Manhattan Attorney—47, divorced, whimsical, considerate, down-to-earth, said to be 'attractive' by various female admirers (list omitted), seeks very pretty, professionally accomplished woman with touches of class, wit, and playfulness. Note/photo appreciated. 7601 ✉

Romantic Woman—Slender, attractive, 60 plus. Interests: classical. Seeks vibrant, warm man. 4299 ✉

Brooklyn Italian—You're a pretty woman, mid 30s, long dark hair, college-educated, close to your family...you teach, are romantic, bright, affectionate. Want one love forever. Reach out. I'm here. Photo. 7519 ✉

Very Attractive Blond—Fascinating Renaissance woman of great style and wit seeks successful, stimulating, sensual, creative man, 45 plus. Note/recent photo/phone. 4286 ✉

Middle Eastern—Handsome male, 42, 6'1", professionally and financially successful, easygoing, sincere, athletic. Seeks slender, attractive, marriage-minded female, early to mid 30s, who enjoys travel and outdoor activities. Photo, phone and note please. 4300 ✉

Physically Fit Doctor—Mid 40s, fun-loving, easygoing, with a great sense of humor, seeks very attractive, physically fit and slim female, 30s, with similar personality, to share fun and serious times together. Photo a must. 7655 ✉

Divorced Professional Man—Westchester and Manhattan, basically content, kind, healthy, head together, heart open - seeks woman of similar qualities, 48-52, for friendship and true love. Be of substantial character, emotionally strong, and treasure each day. I don't know what you look like on the outside, but inside you are beautiful. 4304 ✉

Trusting Friend, Lover—Smart, pretty Jewish female, 38, with sharp wit and serious intentions, seeks man comfortable with independent lady. 2916 ✉ ☎

Pretty, Full-Figured—Nonreligious Jewish female, seeks kind, insightful professional gentleman - any race, religion, or ethnicity. I am liberal, intelligent, sensitive, early 40s. Note/photo appreciated. 4305 ✉

Everything Is Great—But you want it all. Only thing missing is a truly wonderful man to adore and be adored by and to share together all that life has to offer. You are 28-36, extremely attractive, thin, in great shape, nonsmoker, and emotionally stable. In getting it all, you have chosen an exceptionally good-looking (William Hurt resemblance), well-respected man - early 40s, financially secure, successful career in advertising - Jewish, 5'10", 160 lbs, and in great shape. Send note with recent photo. 7617 ✉

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Kung Fu—You're a professional Oriental male, 30-37. I am successful, 5'6", thin, 33, a very pretty Caucasian female with golden hair. Photo. 7662 ✉ ☎

Confident And Optimistic—Professional Jewish male, 30, handsome, adventurous and fun, seeks special woman for romance. Photo/note. 7665 ✉

Strong Hands. Warm Heart—Hot blood. This 31-year-old, handsome and fun-loving Jewish man seeks a charming, attractive, athletic and playful Jewish lass for scintillating adventure and warm winter romance. Note/photo. 4298 ✉ ☎

I Won't Settle—Intelligent, curly-haired, Latin/Israeli type, Jewish head-turner, with great legs, dancer's body - wants it all. Seeks Jewish, successful, attractive, 50-plus mensch, over 5'8". Photo. 4306 ✉

Unique Woman Of The World—Multilingual, sophisticated, intelligent, sensitive, deep, warm, professionally successful (design field), extremely secure financially, pretty face, fabulous body, athletic, 40, looking forward to meeting a rare super man of impeccable character, 40-50, who is professionally and financially successful, 100-percent honest, deep, inquisitive, generous, thoughtful, healthy, athletic, tall, who enjoys life and has the capacity for personal growth. Height, weight, age, education, photo, phone, note essential. 7661 ✉

Pretty, Professional Woman—Pakistani, 30s, seeks professional, sincere, marriage-minded gentleman, 33-42. 7618 ✉

Interests In Eastern Spirituality—Holistic healing. Gentle/strong, childlike/mature, romantic/down-to-earth, sensuous, warm, in-shape psychotherapist - seeks woman, 32-44. Note/photo/phone. NY/NJ. 4311 ✉

Circle This Ad—Entrepreneur, 45, 5'10", 180. Likes dry wit, restaurants, fashion, autos. Dislikes too expensive to list. Seeks very pretty lady, up to 37, nonsmoker. Note/photo optional/phone. 4313 ✉

Let's Make Magic!—Siren seeks successful guy, 57-65. Bio! Box 1540, NYC 10028.

Manhattan Designer—Attractive brunette, 37, Jewish, seeks caring, intelligent, successful male counterpart. 7663 ✉ ☎

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Denise Winston

By appointment only 212-935-9350

I'm Searching For—A truly special lady, who is kind, caring, compassionate, sincere and honest - someone who is intelligent, active and enjoys life's many offerings, someone who is interested in meeting her equal: a 5'7", 33-year-old man, Jewish, with traditional values, loves to laugh, enjoys nice things but unpretentious, humble, easygoing, and fairly successful. If you are she, please send me a note - I'd like to meet you soon. 7604 ✉

Testa Bionda—1942, classic lines, mint condition, white with blond top, Cadillac bumpers. Frequently parked at art galleries, theaters and restaurants with music and dancing. Reliable, title is free and clear (no tire-kickers please). 2919 ✉

Mr. Right—Gentle, witty, loyal, seeks single Jewish female - sharp, foxy, good-natured, under 5'3", less than 110 lbs, age 21-36. POB 397, Island Park, NY 11558

Kind-Hearted, Active, Warm—Genuinely attractive, professional Jewish woman, 53, would love to meet a confident, communicative, interesting and interested man to develop a relationship leading to a true intimacy. 4315 ✉

Warm, Witty Woman—Jewish, seeks tall Mr. Wonderful, 60s. 7607 ✉ ☎

Beautiful, Classy, Educated—Successful businesswoman, PhD, skier, runner, unbelievably young 44, two great kids. Looking for educated, tall, handsome, athletic man, 40-50, who likes his work, is not afraid of intimacy and is looking for a soul mate. Photo/phone please. 4269 ✉

Attractive, 35-Year-Old—Blue-eyed professional female, 5'7", Catholic, seeks male counterpart for relationship filled with romance, laughter, sharing and support. I love music - especially the opera, movies, bike riding, cartoons and children of all ages. Let's bring out the best in each other. 7626 ✉

Libran From Egypt—37, 5'8", successful and creative adman, businessman and a gentle-man, somewhat resembling Frank Sinatra, is seeking a beautiful lady with brains, to enjoy together all the fun life has to offer. Photo/note/your phone please. 7658 ✉ ☎

Very Pretty Physician—Slim, athletic, easy to talk to, 37, West Side Jewish female seeks professional, in-shape Jewish male, 36-45, with sense of humor and kind heart, to bring in the New Year. Photo/note appreciated. 7606 ✉

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the Dream . . .

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Canada Beckons—An adventurous, sensuous, fun-loving, sexy and bright Jewish woman (28-35), who loves to cuddle almost as much as she loves to laugh, and who would enjoy living in a small Canadian city with an adventurous, sensuous, fun-loving, 20-lbs-beyond-sexy, bright and successful Jewish businessman (39) who loves to cuddle, laugh, travel and enjoy life - and who wants to love and cherish her forever. Am in NYC frequently... Let's meet! Please send letter/photo. 1569 ✉

Slender, Attractive, Gentle, Upbeat—Woman, early 40s, with a good career and varied interests, seeks a lover and buddy, 42-55 - someone who is emotionally solid, inquisitive, funny and easygoing. A man who has been married and is strongly motivated to having a partner in life. 4277 ✉ ☎

Gentle, Caring, Offbeat Male—53, seeks compatible female. 7652 ✉

Eye-Catching Entrepreneur—Fit, blue-eyed brunette, 34, Jewish female - seeks marriage-minded man. I'm a runner, musician, love adventure and the arts. You're attractive, successful, intelligent, funny - plus morally, spiritually and politically correct. Note/photo please. 2918 ✉

Great Gal Looking For Great Guy—Must be interested in theater, opera, museums, financially and emotionally secure (as I), up to 55. Are You out there? Nonsmoker/Manhattanite. 7645 ✉

Slender, Smart, Sexy Woman—Seeks that rare combination in a man: a head for business and a heart for closeness. 48-58 Note. 4276 ✉ ☎

Single, White Jewish Female—Tall, slim, energetic, bright, resourceful woman who likes to dance, play racquetball and swim, and, to add to the bargain, I'm very, very pretty. Would like to meet single, white Jewish male, 50-60. Write: 2912 ✉.

Bright, Funny Israeli-Born Man—Professional, 31, seeks intelligent, caring woman, 21-29, to share humor and warmth. 4267 ✉

Really Beautiful Woman—PhD, European, very young-looking 30something, 5'3", 109, looking for a very successful, cultured, elegant and fun man to fall in love with. Note/photo. 4268 ✉

Professor/Poet, 40—A catch! Seeks lady of his dreams. Note/photo/phone. 4275 ✉

Warm, Handsome—Chief economist for large corporation, 35, Harvard MA, 5'9", athletic build - likes writing, languages, history, travel. Seeks insightful, loving woman. Will exchange photos. 2914 ✉

Established Bohemian—Handsome, educated, sassy and sensitive, single white male, 32. Actor/singer. Seeks attractive, sensuous, educated, Christian, single white female, 25-30, for romantic companionship and fun. No smoking, no drugs. Note/photo/phone. 7634 ✉

Christian, Tall, Handsome—And Irish. Likes Broadway musicals, romantic dinners, sports and being dressed up for an evening on the town. I am kind, caring, warm and affectionate, while being very sincere. You are Christian, 34-40, over 5'5" and slim. You should be elegant, beautiful and very attractive, while being down-to-earth. Photo and letter. 4274 ✉ ☎

Pretty Italian-American Female—Young 39, bright, fun, seeks sincere relationship/future with educated Catholic male, 35-45. Photo and letter. 4270 ✉

Good-Looking—Intelligent male, 42, a man you would love to introduce to your friends, seeks shapely, buxom female with connubial intent. Photo please. 7609 ✉

Just Do It!!—If you are a Jewish male, 55-65, who is tired of the mundane, then this not-for-the-ordinary, NYC female would love to hear from you. 2920 ✉

Analytic Therapist—Female, Jewish, 40s - looks, smarts, sensitivity, integrity, warmth - seeks male counterpart. 7637 ✉ ☎

Dance Into My Heart—Single Jewish female, nonsmoker, 31, petite, pretty, passionate, vivacious - seeks single Jewish male, 32-40, family-oriented, tall, handsome, ambitious, athletic, desiring intimate relationship. Photo please. 7629 ✉

Wary Of Artifice—Expressive, warm, classical musician/psychologist, 41, values helping, learning, laughing, the arts and literature. Seeks academic/professional man with the capacity for concern, companionship, integrity. 7638 ✉

Tired Of Smorgas-Bored—Handsome Jewish executive looking for monogamous relationship with classy gal under 50 - with a brilliant brain to match her fabulous body. Let's dance in the most eventful New Year! Note/photo. 4312✉☎

Beautiful, Classy, Sensuous—Head turner, financially independent, slim, 5'4", articulate beauty, seeks confident, charismatic, humorous, financially successful Jewish man to share life, 45-55. Photo and phone. 7633 ✉

Junk Mail Executive—But a nice person. Single Jewish female, 33, petite, MBA, with usual interests, plus running and white chocolate. Seeks warm, intelligent 30-40ish man to run away with. 4280 ✉

Woman Wanted:—Age 35-45, beauty, intelligence, humor and grace needed. I am intense, intricate, funny, handsome and successful. Age 56. Phone/photo/note. 4281 ✉

Charming Professor—Warm, friendy, lively, shapely woman, 5'7". Loves skiing, dining, theater, nature. Seeks successful professional man, 40-55, to enjoy a relationship of mutual respect, fun and caring. 4295 ✉ ☎

Striking, Hazel-Eyed,—Slim, Jewish, 38, seeks special man. PO 659 NY 10156-0601

Professional Artist—Slim, active, mature, seeks appreciative male. 4302 ✉

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Assortments is a weekly feature. Personal rate is $31.00 per line. Flat rate is $47.00 per line. Nonprofit rate is $31.00 per line. Display ads are also available. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Add $25.00 for NYM Box Number. Call 212-643-6500 for billing procedures and advertising information. All ads accepted at the discretion of the publisher.

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STRICTLY PERSONALS

Disarming Smile, Dancing Feet—31, pretty, intelligent, spirited and sensitive woman seeks warm, secure, energetic soul mate, 30-39, to share leisurely dinners, the arts, the countryside. Nonsmoker/photo. 4283 ✉

Irresponsible 40ish Man, North NJ—With no visible means of support, seeks meaningless relationship with rich, classy lady. Inner beauty a minus. Formerly good body but life style has badly deteriorated all but the working parts. Immature, insincere, selfish, jealous and stingy. References provided. Will promise anything, deliver nothing. Prefer a bimbo but can deal with intelligence if necessary. No goals in life, no assets other than an old Chevy wagon. Don't smoke nor drink a lot, but would like to. Give it your best shot. You might get lucky. All replies answered; have nothing else to do. Photo and phone please. (Address.) 7640 ✉

I Dream of Jeannie—Make my wish come true. Handsome, fit professional male, 33, 6'1", blue eyes, seeks classy, slim, educated lady, 22-32. Note/phone/photo. 7611 ✉

Mars Needs Women!—Very attractive, successful white male, 36, in great shape, seeks beautiful Asian, black, white or green female, 25-36, with brains and a sense of humor, for fun, adult relationship. Photo an absolute must. 7639 ✉

Seeking Johnny—True blond, green eyes, pretty, thin, 33, with passion for horses and distant lands, seeks successful man of both good humor and looks for a life of adventure, love and children. 4303 ✉

Attractive Professional Female—40, sense of humor. Loves beaches, gym, running, travel, animals, dining out and quiet evenings at home. Seeks male counterpart: funny, bright, good-looking, 33-45. Note/photo please. 7657 ✉

Exceptional, Very Pretty—Slim, 27, Jewish professional, LI resident, seeks attractive Jewish male - caring, romantic - for laughter and everlasting relationship. Photo please. 7653 ✉

Are You For Real?—If you were the hostess for a classical-music radio program, what would your Signature Theme be? Also, what is the most amusingly unusual incident to ever happen to you in NYC? I am an agile, resolute, aesthetic, eclectic man, 43. Interested? 7621 ✉

Classy Blond—43, blue eyes, 5'5", size 7, very pretty. Likes romance, dancing, beach, travel, gardening, cooking, quiet evenings. Seeks very handsome man 40-50. Note/photo/phone. 7584 ✉

Leo/Virgo Cusp—Seeks attractive Spanish or white female. 6', 200, black male, 35. POB 782, Queens, NY 11431

Can I Keep You If I Find You?—You are a gentleman over 50 - cultured, kind, easy to love. You enjoy the arts, evenings in NYC, beautiful places, beach walks, cozy quiet primetime at home, fine life style. You need a bright, slim, mature, lovely, exciting lady to call your own. Let's meet! POB 309, Hartsdale, NY 10530.

Unpretentious—Yet well-educated, athletic and handsome East Side professional - 38, 6', 190 lbs - seeks very attractive lady, 30-38, with winning smile, to share all this city has to offer. Photo essential. 2917 ✉

Gentleman—66, 6'3", retired. Budding poet. Seeks lady with gentle heart and manner, for inspiration. 7608 ✉

Refined, Very Attractive—Wall Street professional - six-figure income - slim, 5'5", blue eyes, 34 - seeks similar male for a happy family. 7610 ✉

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Strictly Personals advertisers using the *free* phone line service get calls and letters in response to their paid personal ads.

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All advertiser messages are accepted at the discretion of the publisher. Advertisers who neglect to record a message will forfeit this free service.

Me:—Jewish MD, 36, handsome, witty, intelligent, sincere, nice guy. You - nice, normal, never married, beautiful inside and out, sophisticated Jewish professional, 26-32 - smart enough to take a chance on the personals. Us - made for each other? 4271 ✉

I'm Committed To Spiritual Practice—For positive change and knowledge of Reality. Tall, slender, sensuous, shapely, auburn, green eyes, very pretty, graceful, soft-spoken, 43, writer/artist - seeks masculine, handsome, witty, smart, evolving, kind, sexy guy, 38-50, successful and in the arts. For creativity, common growth and uncommon fun. Letter/photo. 4272 ✉

A Honey Of A Blond—Seeks a honey of a guy! Pretty, slim, warm, bright, vivacious, green-eyed blond seeks special Jewish man, 30s-40s. Photo. 4282 ✉

Stop!—Beautiful, brown-eyed, single Jewish female, wishes to meet single Jewish male: professional/businessman, never married, no children, nonsmoker, for a serious relationship. Over 5'9", 30-40, drug free/no disease. Has same qualities as myself: honesty, family-oriented, loyalty. Enjoy sports, dining, movies, dancing. Letters only please. Note/phone/photo optional. 7649 ✉

Gem Of India—Attractive, 5'4" female professor, Christian, 36, seeks lasting relationship with a well-educated, cosmopolitan man who enjoys museums, biking, dancing, travel. Photo. 7650 ✉ ☎

Elegant/Intelligent/Tall/Blond—50ish lady seeks her counterpart. 7625 ✉

Very Successful Attorney—52, adventuresome (pilot, polo player). Extremely intelligent, attractive, sensitive (writes poetry), great personality, well-traveled, loves life, seeks bright, attractive, fun-loving woman to share laughs and good times. Recent photo a must. 4316 ✉

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 723

BY MARY ANN MADDEN

Pay-per-view movies with no stars.

Any convertible sofa or aerobic shoe marked "Some Assembly Required."

A Broadway musical featuring one of the owners of Planet Hollywood.

Person or persons wearing "Lose Weight Now, Ask Me How" buttons.

Above, four warnings. Competitors are invited to devise one consumer alert to assist us in avoiding persons, places, or things likely encountered in 1992.

Results of Competition 720, in which you were asked for the name and motto of a charm-challenged business.

Report: Death and sex. Sex and death. Plus ça change, if you take my meaning. Profuse and hideous: Mortuaries of Many Nations. Dating Services. Crematori-o-matic. Dating Services. Talking Gravestones. Dating Services. Cannibalism. Condoms R Us. Epitaphs While U Wait.
Biodegradable Penis Envy. Okay. Maybe not. Still. Weird choices, people. You're an odd lot, you are. Proud of you.

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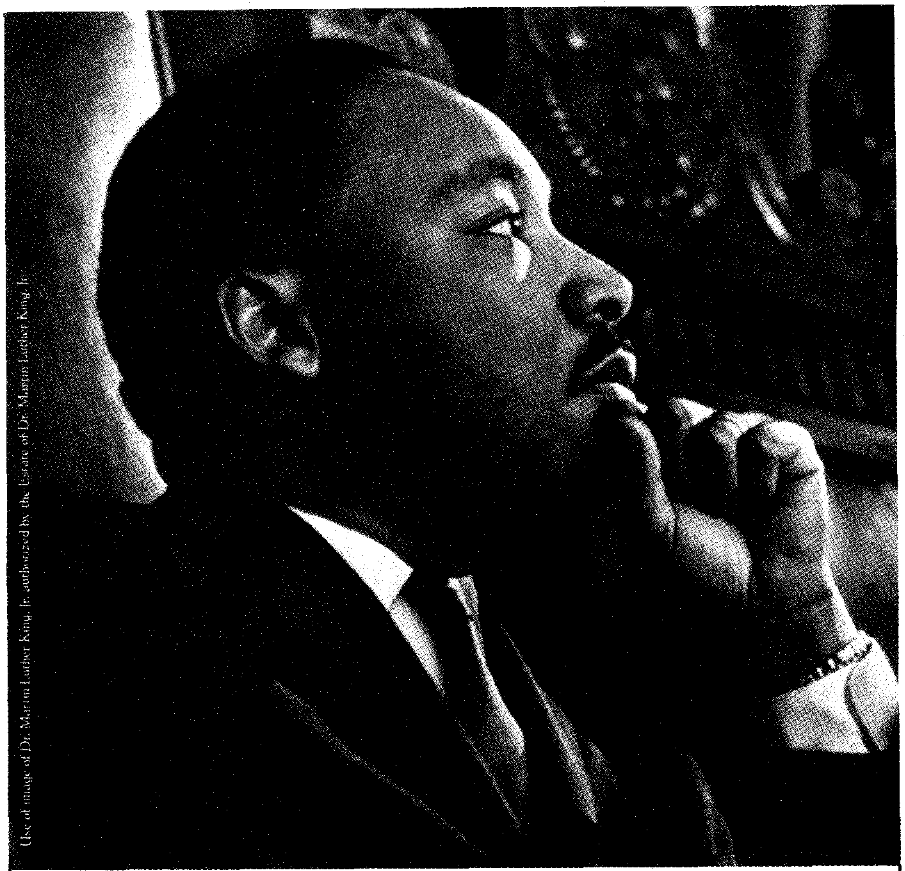

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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

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14 Parking's to be found in a source of plants and shoots. (6)
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23 Get a lift here—but expect to be down to earth later! (8)
25 Quite possibly a man's in it for keeps. (9)
26 Savoury food seldom served? Not much! (7)
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28 Get on board in the middle of a violent rainstorm. (7)
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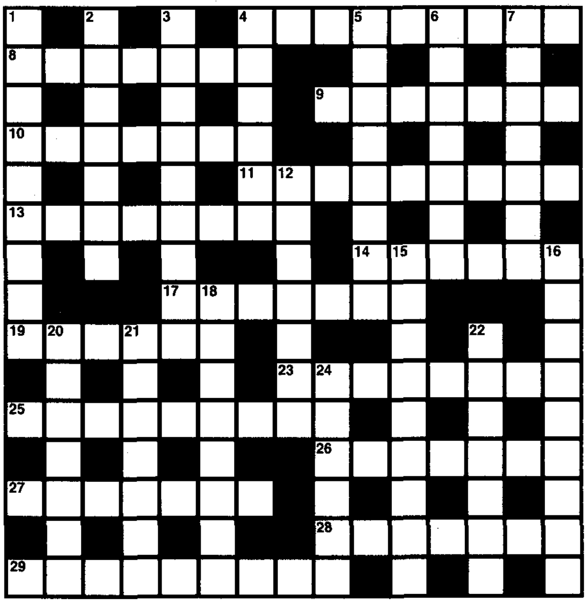

DOWN

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7 A swimmer admits distress when so directed. (7)
12 An old serving man opposed to summer in France did a runner. (7)
15 Head receiving royal letters in support of a bore. (9)
16 One stands perhaps to gain from such building material. (9)
18 Risk with the aim to outrage. (8)
20 Rating separate shellfish. (7)
21 Coppers must accept an imposed punishment. (7)
22 European bears in deplorable state. (7)
24 This country is right, turning over grassland. (6)

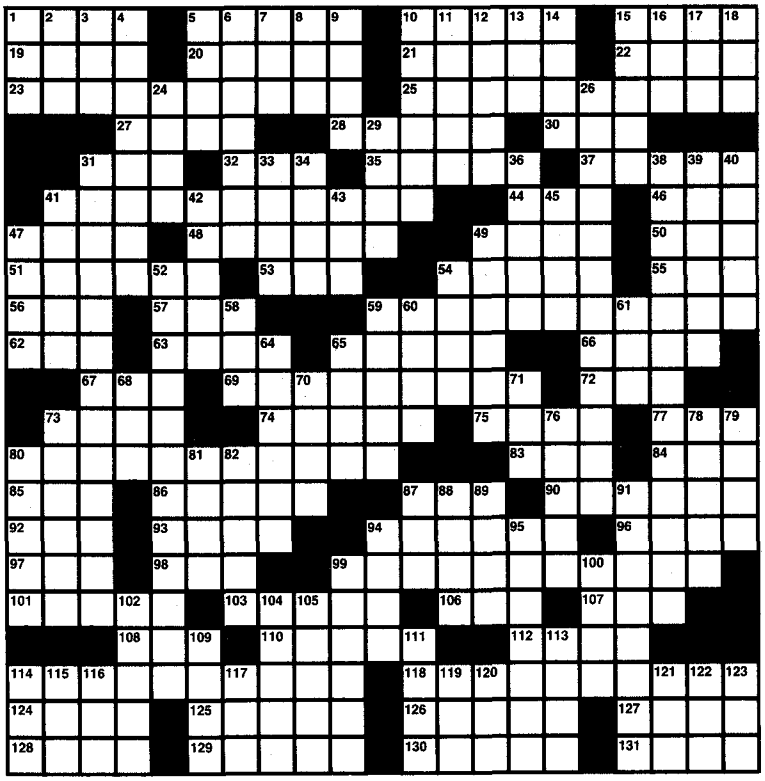
'RETROSPECTIVE '91' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Evelyn Waugh's brother
5 Arizona Indians
10 Man with a hod
15 Bargain, in court
19 "Wonderland" bird
20 Huge, old style
21 —— a customer
22 Pate
23 Pulitzer author, '91
25 Ubiquitous item, '91
27 Genealogical diagram
28 Star quality
30 Parking field
31 Not pos.
32 Nothing
35 Famed fabulist
37 Cast assignments
41 Action in the news, '91
44 "Do —— say . . ."
46 —— shoestring
47 Plies the needle
48 Depleted the supply of
49 Top exec.
50 Erwin of the screen
51 Eskimo canoes
53 "C'—— la vie!"
54 Hoosegow
55 Poldark product
56 Daughter of Cadmus
57 Language suffix
59 Title awarded Carolyn Sapp, '91
62 Part of r.p.m.
63 Change direction
65 A movie Murphy
66 Salesman's goods
67 Great ——, river of South Africa
69 Conductor in the news, '91
72 Gift from Santa
73 Count von Furstenberg
74 Garbage depositories
75 Birds of legend
77 Fort near Monterey
80 Grammy winner, '91
83 "—— Mir Bist Du Schön"
84 Late-mode
85 Coach Parseghian
86 Small egg
87 Kipling boy
90 Herpetologists' study
92 Twenty hundredweight
93 To whom to be true
94 First name in the tennis news, '91
96 Opposite of stet
97 Rental unit: abbr.
98 Mao —— -tung
99 Economic events, '91
101 Varnish ingredient
103 Southern pie
106 Sermon subject
107 Brainpower abbrs.
108 Morning moisture
110 Kind of beer
112 Philippine archipelago
114 Nadine Gordimer's Nobel category, '91
118 Troubled land of '91
124 Algerian port
125 Sing like the Swiss
126 On the qui vive
127 One of the World Series heroes, '91
128 Waiting-room call
129 Hotchpots
130 Dip with zip
131 Egress

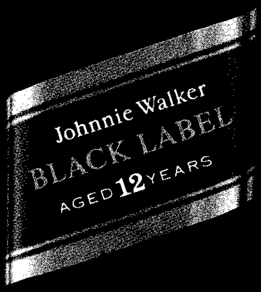
DOWN

1 Descriptive wd.
2 Looby- ——
3 Anglo-Saxon "th"
4 Ava's "barefoot" lady
5 —— Le Moko (Boyer character)
6 Sets in from the margin
7 Me, to Miss Piggy
8 "Raiders" quest
9 Captain Hook's henchman
10 Believer in Allah
11 Paul's folks
12 1954 treaty acronym
13 Baseball great
14 Yuletide
15 Snapshot
16 Tony-recipient Salonga, '91
17 Corn serving
18 Tack on
24 Try to persuade
26 Man in the news, '91
29 Belabor a point
31 Superbowl champs, '91
33 What "video" means
34 Brit. business abbrs.
36 Ski jacket
38 Tony-winning play, '9
39 Lure
40 Spa bath
41 1770s U.S. diplomat
42 Ballet ——
43 Unconscious
45 Appear to be
47 Omit
49 Posturer
52 Oscar-winning director, '91
54 Greek letters
58 Comic-strip screech
59 Face-swelling ailment
60 Lupino and Tarbell
61 Grande, e.g.
64 Sir Bing
65 "Don't Throw Bouquets ——"
68 Time immemorial
70 Viking inscription
71 Burgle
73 Grand Tour destination
76 Labor leader Chavez
78 Virginia dances
79 Medicine amount
80 Mideast sheikdom
81 Cinéma's Montand
82 Drink with mint
87 "—— Tiki"
88 Readies the presses
89 "La Bohème" heroin
91 Equal to the need
94 Leo's locks
95 Morals monitors
99 Rolls with holes
100 Fish feature
102 Dog tag
104 Give the slip to
105 Hall-of-Fame inducte '91
109 Methods
111 Scandinavian rugs
113 Org. for 94-Across
114 Chaney or Nol
115 Dander
116 Government's bite
117 Nursery-schooler
119 Ending for form or spat
120 Toothpaste type
121 They're after U
122 Sundial number
123 Picnic scrounger



Solutions to last week's puzzles appear on page 11

Black brings out the brilliance of the holidays.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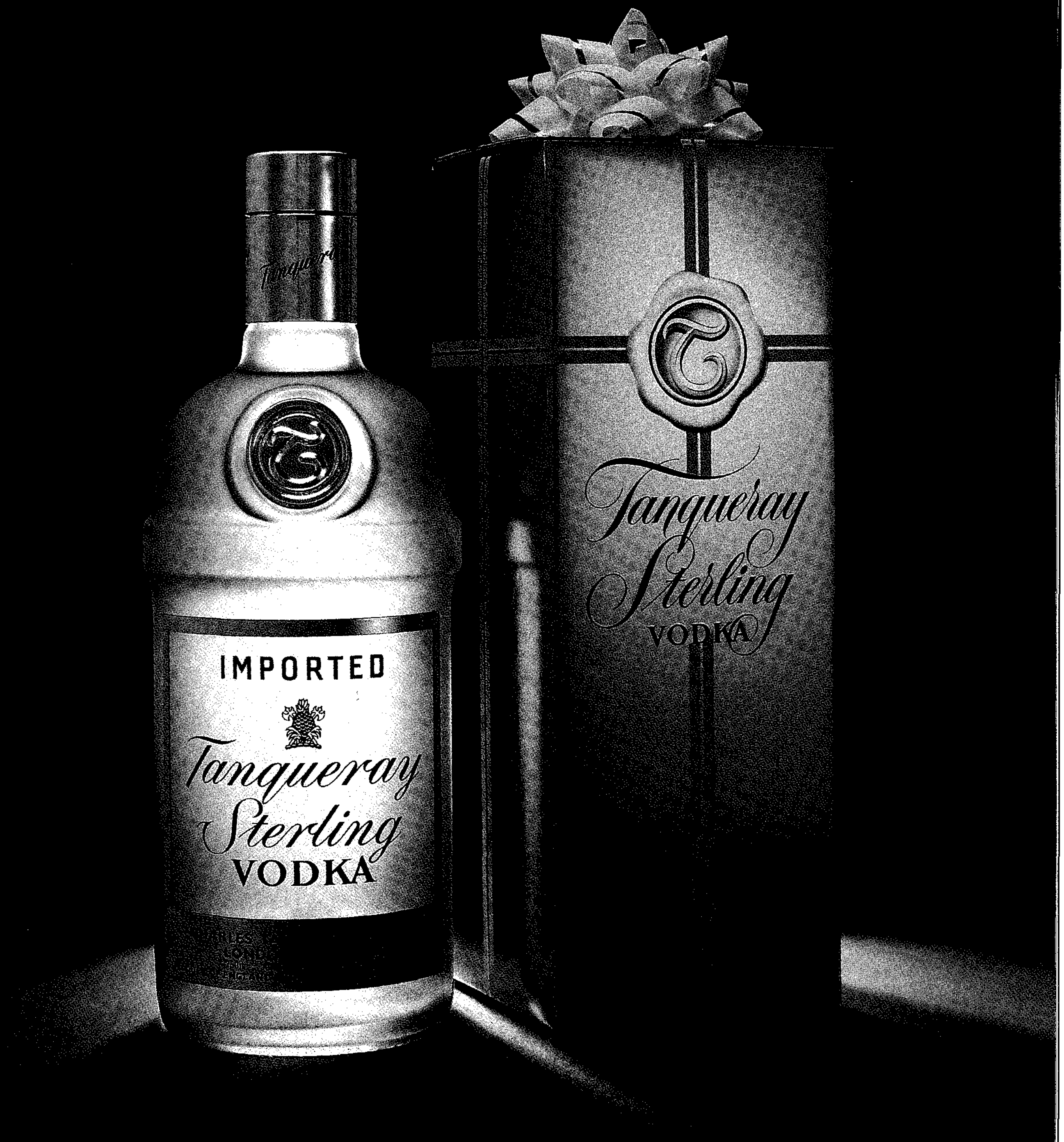
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